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ROMANTIC COMEDY–YUGOSLAVIA

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ROMANTIC COMEDY

Romantic comedy in its most general meaning includes all films that treat love, courtship, and marriage comically. Comic in this context refers more to the mood of the film and less to its plot. A film comedy need not have a happy ending, nor do all films that have happy endings qualify as comedies.

Of course, the great majority of romantic comedies do have happy endings, usually meaning the marriage of one or more of the couples the plot has brought together. The humor of these films typically derives from various obstacles to this outcome, especially miscommunication or misunderstanding between partners or prospective partners. For this reason, most romantic comedies depend heavily on dialogue. While they may also make use of physical humor and other visual gags, romantic film comedy remains close to it theatrical predecessors.

Theatrical romantic comedy is a distinct, historically specific genre that emerged with Shakespeare's comedies in the sixteenth century. It combines elements of two earlier forms having antithetical views of love and marriage. One ancestor is the New Comedy of ancient Greece, which centers on a young man who desires a young woman but who meets with paternal opposition. The play ends with some turn of events that enables the match to be made. Comedy here represents the integration of society, the concluding wedding standing for social renewal. The other ancestor is medieval romance, which appeared in both narrative and lyric poems. Romance here names a new sense of love—the passionate experience of the individual—distinct from the "social solidarity" love had previously meant. Romance was originally opposed to marriage, but in Shakespeare's comedies, such as *Much Ado About Nothing*, romantic love and marriage are united. Romantic comedies ever since have told audiences that their dreams of the right mate can come true.

Romantic comedy in film falls into four distinct subgenres: romantic comedy proper, farce, screwball comedy, and the relationship story. Each of the subgenres is defined by the ways in which love, romance, and marriage are depicted and, especially, how they are related to each other.

SILENT AND PRE-CODE ROMANTIC COMEDY

Filmic romantic comedy in the United States derived most directly from the stage. While higher forms of comedy were produced on stage before 1915, theatrical comedy was dominated by vaudeville, minstrel shows, and musical reviews. Vaudeville and other forms of "low" comedy were the first to influence film, and this influence accounts for the bulk of silent film comedy. Farce typically deals with characters who are or have previously been married, and it derives its humor by calling attention to the restrictions and boredom often felt by long-married couples.But farce also typically accepts marriage as the norm, and depicts extramarital sex as immoral. Beginning in 1915, however, Broadway theater generated a vogue for sex farce, which remained very popular through the early 1920s. These plays featured suggestive language and situations, and they often set out to test the limits of what authorities would permit.

Given the limitations of silent film and its audience, it is not surprising that farce should be the first form of romantic comedy to become an established film genre.

Miriam Hopkins, Fredric March (center), and Gary Cooper in Ernst Lubitsch's* Design for Living *(1933). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Most silent comedy is farce in the broadest sense of the term, since it is most often low and physical. What have been called the silent comedies of remarriage could better be described as toned-down sex farces, though their use of divorce reflects its increasing frequency in America at that historical moment. Cecil B. DeMille (1881–1959) made three such films: *Old Wives for New* (1918), *Don't Change Your Husband* (1919), and *Why Change Your Wife?* (1920). As if to illustrate the difficulties of silent romantic comedy, these films, like many American silents, are heavily dependent on title cards, which present proverbial cynicism about marriage. In *Why Change Your Wife?*, marriage is illustrated by a scene repeated between the husband and each of his wives. As he tries to shave, his wife interrupts him repeatedly, refusing to acknowledge that finishing the shave might reasonably be something the husband should do prior to helping his mate. One expects, given this repetition, that when the husband remarries wife number one, she will revert to type, but the film ends with a title card expressing a previously absent faith in the ability of the romance to last. The new lesson is aimed at women: forget you are wives and continue to indulge your husband's desires.

In *The Marriage Circle* (1924), Ernst Lubitsch (1892–1947) used subtle gestures and expressions to convey complex emotions among six interrelated characters. Here, irony replaces more overt mockery of marriage, and the film treats its subject without moralizing. Other silent films staged romantic comedy by importing conventions from slapstick comedy and melodrama, as does *It* (1927), which made Clara Bow (1905–1965) ever after the "It Girl." The story of the ultimately successful cross-class courtship of Bow's shop girl and her employer, the department store's owner, the film uses its title to refer to a special sexual magnetism that a lucky few enjoy. *It* thus offered an attempt at explaining the power of romantic love, as well as its own improbable plot.

The sound era brought a raft of romantic comedies adapted from the stage. In the pre-Code era (1928–1934),

the farce continued to be the dominant form. Lubitsch's *Trouble in Paradise* (1932) is a film in which infidelity and even grand theft are treated as if they were at worst the cause of minor discomfort. Miriam Hopkins and Herbert Marshall play a pair of jewel thieves who become lovers and take jobs with the owner of a perfume company (Kay Francis). Other pre-Code farces include *Platinum Blonde* (Frank Capra, 1931) and two adaptations of Noel Coward plays, *Private Lives* (Sidney Franklin, 1931) and *Design for Living* (1933), directed by Lubitsch. The pre-Code period also saw the emergence of romantic comedy proper. A pure example of the genre is *Fast and Loose* (1930), adapted in part by Preston Sturges (1898–1959) from the play *The Best People* by David Gray and Avery Hopwood. Here a wealthy father, Bronson Lenox (Frank Morgan), intervenes to prohibit the cross-class loves of both his son and daughter.

THE SCREWBALL ERA

During the screwball era—1934 through the early 1940s—romantic comedy was one of Hollywood's most important genres. Named for the zany behavior and improbable events that it depicts, screwball comedy combines elements of farce and traditional romantic comedy. Like the former, it typically deals with older, previously married characters, putting them into risqué situations; like the latter, screwball comedies end with a wedding, thus affirming, rather than questioning, the connection between romantic love and marriage. The screwball form first appeared in 1934, on the cusp of the new production code, along with Frank Capra's (1897–1991) *It Happened One Night* (1934) and Howard Hawks's (1896–1977) *Twentieth Century* (1934). *It Happened One Night*, which swept the major Academy Awards® in 1935, developed the strategy of indirect eroticism that builds between the central couple, a strategy that became all the more important after the Code prohibited more overt sexuality. In *Twentieth Century* Hawks introduced the fast talk that would reach its extreme in *His Girl Friday* (1940), where he encouraged actors to talk over each other's lines. Both of these techniques would help define romantic comedy of this period.

One group of screwball comedies has been identified by Stanley Cavell as comedies of remarriage. In addition to *It Happened One Night*, these include some of the most important romantic comedies of the studio era: Leo McCarey's *The Awful Truth* (1937), Hawks's *Bringing Up Baby* (1938) and *His Girl Friday*, Preston Sturges's *The Lady Eve* (1941), and George Cukor's (1899–1983) *The Philadelphia Story* (1940), and, although not a screwball *Adam's Rib* (1949). Cavell argues that in depicting genuine conversation between lovers, these films tell us something about marriage. Unlike most previous romantic comedies, these films show us the growth of a relationship between the central couple. Yet Cavell's point is undermined by the fact that these films deal with characters who are not married to each other and who often seem to be in quasi-adulterous relationships. It thus seems that they mystify marriage by blurring the boundaries between it and an illicit affair.

Proper romantic comedies continued to be made after 1934, but they remained a subordinate form. Lubitsch made one of the most significant, *The Shop Around the Corner* (1940), in which the father, Mr. Matuschek (Frank Morgan), owns a shop where the central couple, Alfred Kralik (James Stewart) and Klara Novak (Margaret Sullavan), are employed. They fall in love by correspondence, so they do not know that they have fallen for a co-worker. At work, in person, the two do not get along. This provides for some of the competitive bickering familiar from *Much Ado About Nothing*'s Beatrice and Benedict, which became a feature of screwball comedies as well. But what distinguishes this film as a proper romantic comedy rather than a screwball comedy is that the lovers are young (implicitly virgins) and their relationship untriangulated.

The importance of romantic comedy in this era is demonstrated by its leading stars, whose reputations and personas were established in such films, and the leading directors who made at least one romantic comedy, including even Alfred Hitchcock (*Mr. and Mrs. Smith* [1941]). Carol Lombard (1908–1942), the female lead in Hitchcock's film, was a star especially identified with romantic comedy. Her career was defined by her role opposite John Barrymore in *Twentieth Century*, and she later appeared in both *My Man Godfrey* (1936) and *To Be or Not to Be* (1942). Lombard's roles were often typical of the screwball heroine, who may be zany but also tough, determined, and intelligent. Irene Dunne (1898–1990) perhaps best embodied the seemingly paradoxical combination of the ditzy and the smart in films like *Theodora Goes Wild* (1936), *The Awful Truth*, and *My Favorite Wife* (1940).

Katherine Hepburn (1907–2003) endured a long series of box-office failures, including the romantic comedies *Bringing Up Baby* and *Holiday* (1938), before her career was revived in *The Philadelphia Story*. Based on a Philip Barry play written for Hepburn, the film was widely understood to be about her. She plays Tracy Lord, the divorced daughter of an haute bourgeois family, on the eve of her wedding to a nouveau riche prig (John Howard). During the course of the film, she is described as a "virgin," a "goddess," a "scold," and a "fortress" by both her father and her ex, C. K. Dexter Haven (Cary Grant). In order to become a fit mate, the

ERNST LUBITSCH

b. Berlin, Germany, 29 January 1892, d. 30 November 1947

Ernst Lubitsch was the director most closely identified with the genre of romantic comedy during the studio era. He was known for the "Lubitsch touch," the ineffable combination of gloss, sophistication, wit, irony, and, above all, lightness, that he brought to his material.

Lubitsch began his career in Germany, where he made slapstick comedies and historical epics. He came to America in 1922, carrying the reputation as "the greatest director in Europe." In his first romantic comedy, *The Marriage Circle* (1924), he staked out the artistic territory that would define the rest of his career: Lubitsch's attitude and technique are illustrated by a shot of Professor Stock (Adolph Menjou) as he reacts with a smile to evidence of his wife's adultery. In 1925 Lubitsch adapted Oscar Wilde's play *Lady Windermere's Fan* without making use of any of the celebrated playwright's dialogue. Lubitsch's willingness to disregard the details of his sources allowed him to turn bad plays into good or even great films.

Lubitsch made a series of farcelike operettas for Paramount featuring Maurice Chevalier and Jeanette McDonald, including *The Love Parade* (1929) and *One Hour with You* (1932), a remake of *The Marriage Circle*. These films were sexy, stagy, unembarrassed froth that used music and lyrics to develop character and advance the plot. With *Trouble in Paradise* (1932), a nonmusical comedy in which style counts for everything, he directed what he regarded as his most accomplished work. He followed it with *Design for Living* (1933), an adaptation of Noel Coward, which ends with the heroine (Miriam Hopkins) leaving her bourgeois husband (Edward Everett Horton) for the *two* men (Gary Cooper and Fredric March as an artist and a playwright, respectively) with whom she had previously shared a Paris garret.

After making his final operetta, *The Merry Widow*, for MGM in 1934 (a box-office failure, but perhaps his best musical), Lubitsch became the only major director to serve as the head of production at a major studio, Paramount. In the main Lubitsch ignored the screwball trend, but he made one film in that mode, *Ninotchka* (1939), Greta Garbo's first comedy. This was followed by an equally successful foray into traditional romantic comedy with *The Shop Around the Corner* (1940).

If Lubitsch's reputation has not held up as well as some of his studio-era contemporaries, it may be because his stylish comedies fail to deal with serious issues, even serious issues of love or romance. But one film at least cannot be dismissed in this way. *To Be or Not to Be* (1942) is a romantic comedy set in Nazi-occupied Warsaw. Although the making of a comedy set in war-torn Europe troubled many at the time, the film may be Lubitsch's most enduring work.

RECOMMENDED VIEWING

The Marriage Circle (1924), *Lady Windermere's Fan* (1925), *The Love Parade* (1929), *Trouble in Paradise* (1932), *Design for Living* (1933), *The Merry Widow* (1934), *Ninotchka* (1939), *The Shop Around the Corner* (1940), *To Be or Not to Be* (1942)

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film suggests, she must be humanized by being taken down a peg, which happens when she gets drunk and cannot remember what she did with Macaulay Connor (James Stewart). As a result, the prig dumps her, and she winds up remarrying Dexter. The audience apparently believed in the transformation, and Hepburn went on star in, among many other films, a series of romantic comedies opposite Spencer Tracy.

The actor whose career owed the most to romantic comedy, however, was undoubtedly Cary Grant (1904–1986). While he already appeared in twenty-eight films between 1932 and 1937, *The Awful Truth* defined

Ernst Lubitsch. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Grant's persona: sophisticated, intelligent, ironic, self-aware, confident, witty, but also capable of pratfalls and zaniness equal to those of screwball heroines. He became a model of masculinity unlike the more traditional paradigm represented by such actors as Humphrey Bogart, Gary Cooper, and Clark Gable. Hawks pushed this second side of Grant to the limit in *Bringing Up Baby*, in which Grant is subjected to repeated humiliation at the hands of Hepburn, with whom he nevertheless falls in love. But Hawks also made Grant the almost inhuman editor Walter Burns in *His Girl Friday*, in which he wins the tough Hildy Johnson (Rosalind Russell) only by being more wily and tenacious. This duality served Grant well in a variety of films, including not only those that borrow from romantic comedy, such as *North by Northwest* (1959, but also romantic films of adventure or suspense, such as *Only Angels Have Wings* (1939), *Suspicion* (1941), and *Notorious* (1946).

While screwball heroines are among the most independent and intelligent women in studio-era films, the romantic comedies of this era continued to depict them as if their choice of a mate was the only serious decision they might face. While they often best their male counterparts in these films' comic battles, what women win in the end is marriage. Similarly, screwball-era romantic comedies often flirt with a populist view of class relations. *My Man Godfrey*, for example, deals with the problems of the Depression as represented by the unemployed "forgotten men" who live in a shantytown. But the film's hero is merely posing as one of them, and he ends up marrying a heroine of his own bourgeois class. Other comedies, like *The Philadelphia Story*, can be read as apologetics for the rich.

DECLINE AND REINVENTION

Romantic comedy declined in popularity and quality during World War II. The screwball cycle ended in the early 1940s, though several directors kept working at it. The most successful of these was Preston Sturges, whose films pushed the farcical side of screwball to the limit. *The Lady Eve* features a protagonist (Henry Fonda) so blinded by love that he marries the same woman (Barbara Stanwyck) three times without knowing it. *The Miracle of Morgan's Creek* (1944) took madcap comedy to a level beyond screwball and managed to become a box-office hit despite dealing with the sensitive subject of wartime promiscuity. The screwball cycle was clearly over by the time of *Unfaithfully Yours* (1948), in which Sturges depicts adultery not as an adventure but as a spur to fantasies of murder and revenge. Five romantic comedies featuring Katharine Hepburn and Spencer Tracy (1900–1967)—*Woman of the Year* (1942), *State of the Union* (1948), *Adam's Rib* (1949), *Pat and Mike* (1952), and *Desk Set* (1957)—took the genre in a new direction that anticipated the relationship stories of the 1970s. These films focus not on getting the central couple together but on how they get along with each other. In all but *State of the Union*, Hepburn plays a working professional, and the films focus on conflicts that result from her not being willing to accept subordination to a man.

In general, the 1950s and 1960s were a low point for romantic comedy. Doris Day (b. 1924) became one of the most popular actors of the era, appearing in several of what were called "sex comedies," often opposite Rock Hudson (1925–1985). These films trade on the same kind of titillation that fueled theatrical sex farces, and they were equally conventional in their morality. By the mid-1960s, the genre virtually disappeared from Hollywood, with a few notable exceptions. *The Graduate* (1967) rewrote traditional romantic comedy by making the obstacle to the young lovers' union the hero's affair with the heroine's mother. *Two for the Road* (Stanley Donan, 1967) depicted a marriage as romantic comedy by showing the interleaved stories of the couple's vacations at various stages of their lives. Peter

Bogdanovich successfully remade *Bringing Up Baby* as *What's Up, Doc?* (1972), but it did not produce a general revival of screwball comedy.

In 1977, however, the success of Woody Allen's (b. 1935) *Annie Hall* fundamentally reinvented the genre. Both a box-office hit and winner of the Academy Award® for Best Picture, it brought about a general revival of romantic comedy rooted in the changes in courtship and marriage that were occurring in the 1960s. The genre ratified the new reality that marriage was no longer the only socially sanctioned form of sexual relationship, a fact also reflected in the emergent use of the term "relationship." The basic premise of the new relationship story was serial monogamy, a possibility made likely by the climb of the divorce rate to 50 percent. In this new context, getting the central couple married off is no longer a guarantee of happiness nor is the failure to do so a tragedy. *Annie Hall* is a romantic comedy that from the beginning tells us it will present a failed relationship. It manages this by distancing the audience, using techniques such as flashbacks, voice-over narration, direct address to the camera, and other violations of filmic realism. These devices do make the film funny, but they are not so extreme as to produce an alienation effect. We care about the characters, and we accept by the end that they cannot be together.

These changes in love, courtship, and marriage became increasingly the subject of journalistic coverage and popular advice books. Film relationship stories incorporated this new self-consciousness about these matters by overtly reflecting on the events they narrate. Rather than treating romantic love as the mystery it was in both romantic and screwball comedies, it now became something the characters could learn to understand and control. There is thus a therapeutic dimension to many of the films in this genre as the hero or heroine learns (or fails to learn) how to achieve intimacy. Allen made many other movies that fit this genre, including *Manhattan* (1979), *Hannah and Her Sisters* (1986), *Husbands and Wives* (1992), and *Deconstructing Harry* (1997). Relationship stories by other directors include *An Unmarried Woman* (1978), *Modern Romance* (1981), *When Harry Met Sally* (1989), *Defending Your Life* (1991), *Miami Rhapsody* (1995), and *High Fidelity* (2000). While of these films only *An Unmarried Woman* might be called explicitly feminist, all them feature heroines who have careers and thus choices beyond marriage.

Other recent romantic comedies have used older conventions to new ends. Susan Seidelman gave screwball comedy a feminist spin in *Desperately Seeking Susan* (1985), in which heroine escapes from a bad marriage in the end. *Moonstruck* (1987) is also told explicitly from the heroine's perspective, and it adds Italian-American ethnicity and a middle-class setting. *Something's Gotta Give* (2003) depicts a romance between a geriatric Jack Nicholson and a realistically middle-aged Diane Keaton. Interracial romance was first broached in *Guess Who's Coming to Dinner?* (1967), but racial diversity and gay relationships have been notably absent from this genre. One exception is *Hsi yen* (*The Wedding Banquet* [1993]), in which Ang Lee focuses on a Chinese family in New York and plays off the conventions of the romantic comedy proper in depicting a gay couple (one of whom is white) who stage a heterosexual wedding in order to satisfy the families' expectations. *Four Weddings and a Funeral* (1994) includes a gay relationship that is depicted as loving and serious, but it is not the focus of the film's comic plot and ends in the funeral.

In opposition to progressive films, there has been a revival of traditional forms and their politics. This trend may have begun with the success of *Pretty Woman* (1990), a Cinderella story, wherein Julia Roberts plays a hooker who not only wants to marry the prince, a corporate raider (Richard Gere), but to find real intimacy with him as well. Nora Ephron's (b. 1941) films *Sleepless in Seattle* (1993) and *You've Got Mail* (1998), a remake of *The Shop Around the Corner*, are typical of those that followed *Pretty Woman*. Both feature plot devices that keep the central couple apart and, therefore, out of bed, thus allowing a nostalgic return to romance as it existed before premarital sex became a routine part of courtship.

Conservative treatments of the screwball formula also appeared, including *My Best Friend's Wedding* (1997), in which Julia Roberts plays the best friend who does not get the guy, and *Forces of Nature* (1999), which reverses the plot of *It Happened One Night* by having its heroine dropped for the hero's actual fiancée. In these films, romantic impulse is rejected in favor of social stability. *Love Actually* (2003) is a revival of the farce that deals with many couples but only one relationship, and even that, the marriage of Karen (Emma Thompson) and Harry (Alan Rickman), is seen through the prism of Harry's dalliance with his secretary. Like its generic ancestors, *Love Actually* takes monogamy for granted but also assumes that adultery is part of the institution. As the number and variety of these examples suggest, the romantic comedy remains a popular genre, and it is likely to remain so even if it is unlikely to regain the central role it had in the 1930s.

SEE ALSO *Comedy; Genre; Screwball Comedy*

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RUSSIA AND SOVIET UNION

The often problematical concept of national cinema takes on particular complications in the case of Russian and Soviet cinema. The first century of cinema encompassed intervals of Russian history from the late imperial period (1895–1917), through the era of the Soviet Union (1917–1991), to the emergence of the post-Soviet Russian Republic and the other newly independent states (from 1992). Much of twentieth-century Russian history coincides with the seventy-five-year presence of the Union of Soviet Socialist Republics, during which time period Russia represented just one member—the dominant one, to be sure—of a fifteen-member federal union. Russia's national culture was subsumed into the cultural politics of that larger union and guided by the political goals of the Soviet ruling elite.

Another ongoing issue for the region's cinema was its dynamic relationship with the West. The course of Russian and Soviet cinema has been influenced through the decades by periodic interaction with Western Europe and the United States. The twentieth century saw episodes of active cultural exchange (the 1920s) as well as periods in which Russia was cut off from foreign influences (the late 1940s). This give-and-take shaped and reshaped the region's indigenous cinema.

ORIGINS: 1896–1918

Cinema was introduced into Russia through the initiative of Europeans. One sign of foreign influence on Russian cinema is the number of cognates in Russia's film lexicon. One finds German (e.g., the Russian word for cinema, *kino*, derives from the German *Kino*) as well as many French traces in the language (e.g, the Russian *montazh* derives from *montage*). The Lumière organization first ventured into the region in 1896, with successful public showings of programs in St. Petersburg and Moscow. The company also dispatched the camera operator Francis Doublier to Russia to film local scenes. Other foreign companies, including Pathé and Gaumont, followed suit over the next few years, shooting actuality films, short documentaries on everyday life, that took advantage of local color and helped cultivate a possible film market in Russia.

Russian cities proved receptive to European film imports, and by the turn of the century film viewing emerged as a leisure activity available to the urban working and middle classes. Numerous "electro-theaters" (*elektroteatry*) appeared in Russia's major cities, showing continuous cycles of four or more shorts in thirty- to sixty-minute programs. These modest, storefront establishments gave way after 1980 larger, more ornate cinemas with announced seating times and expanded programs. By 1913 there were over 1,400 permanent movie theaters in the Russian Empire; the leading markets were St. Petersburg, with 134 commercial cinemas, and Moscow, with 67.

Russian filmmaking began as something of an offshoot of this European film presence. The first generation of Russian film entrepreneurs often had connections to foreign companies. Alexander Drankov began filmmaking in Russia after acquiring movie equipment from England in 1907 and using his status as a photographer for the London *Times* to help fund his fledgling movie business. He made the first Russian story film in 1908, a version of *Stenka Razin*, the well-known Russian tale of a Cossack hero. The crude, eight-minute film consists of

simple excerpts from familiar parts of the tale, but it proved to be a great popular success. Drankov continued his film career through the prerevolutionary era, shooting mostly low-budget entertainment and actuality films.

A leading Drankov competitor was Alexander Khanzhonkov, who began his career in Pathé's Russian office before starting his own film distribution service in 1909. He soon moved into film production, and his company grew into a powerful force in the still developing Russian film market. Khanzhonkov produced some seventy films in the five years leading up to World War I and pushed the industry toward more elaborate feature-length productions. He was joined in 1911 in "up-market" activity by the producer Joseph Yermoliev (1889–1962), who was able to capitalize his new Moscow studio for one million rubles. These and several smaller Russian companies set production patterns for Russian cinema through the 1910s. Domestic productivity increased steadily through the prewar period, from ten Russian-made story films in 1908 to 129 in 1913. Nevertheless, imports still dominated the market; when Russia entered World War I, only about 10 percent of films in Russian distribution were homemade.

The major producers like Khanzhankov and Yermoliev cultivated a taste for sumptuous melodramas and literary adaptations that found favor with the urban middle class through the 1910s. These elegant dramas borrowed something of a theatrical aesthetic, with elaborate sets, striking lighting effects, and very little editing. From this situation two major artists emerged, Yevgeni Bauer (1865–1917) and Yakov Protazanov (1881–1945). Bauer's feature *Nemye svideteli* (*Silent Witnesses*), produced for Khanzhokov in 1914, illustrates the best of this melodramatic tradition, with a visually rich *mise-en-scène* that sustains the emotional force of the drama. Protazanov is best remembered for his literary adaptations, including his elaborate rendering of Leo Tolstoy's *Otets Sergei* (*Father Sergius*, 1917) for the Yermoliev studio.

The world war cut the Russian Empire off from foreign trade and abruptly ended the importation of new European movies. Domestic studios increased production levels to meet demand, but they were eating into a fixed capital base. The nation lacked factories to produce new film equipment or raw film stock, having relied for years on importation for such materials. Supplies ran out after 1916, leading to an industry crisis that continued into the early Soviet era.

REVOLUTIONARY PERIOD: 1918–1929

When the new Bolshevik regime began to organize its own governmental agencies in early 1918, the leadership took stock of the nation's extant cinema resources in the hope the medium could serve as an instrument of political persuasion. Authority for cinema affairs was assigned to the Commissariat of Education and its energetic head, Anatoly Vasilyevich Lunacharsky (who served in that post from 1917 to 1929) who found the Russian film industry had plunged into recession. Movie theaters closed during the last year of World War I and the tumultuous early months of the revolution. Veteran film personnel fled the country, taking film assets with them. Resources dwindled through the late 1910s and early 1920s, and the Soviets could not resupply because of a trade embargo mounted in Western Europe. Although a White Russian film community succeeded in making movies in regions outside of Bolshevik authority (such as the Crimea) in the late 1910s, the nation's film industry all but shut down by 1920. Vladimir Lenin's famous decree nationalizing cinema in 1919 was something of an empty gesture, since there were precious few film assets to take over.

Lunacharsky set about rebuilding the film industry in the early 1920s when Lenin instituted the semicapitalist New Economic Policy (NEP), in which market practices returned to the Soviet economy. This revived the urban economy and the Russian middle class. Lunacharsky calculated that city dwellers, who had provided the audience base of prerevolutionary cinema, would return to movie theaters if new foreign product could be brought in. He arranged for the renewed importation of foreign films beginning in 1922, the same year the trade embargo ended. German, French, Scandinavian, and especially American movies once again filled commercial movie theaters in Russia, attracting paying audiences. Income went to the purchase of new film supplies and to the refitting of movie studios. Soviet productivity increased gradually through the 1920s, even as foreign movies enjoyed long commercial runs. In 1923 the USSR released just thirty-eight homemade features; by 1928 that figure was up to 109.

Meanwhile, the regime campaigned to "cinefy" the countryside by spreading the exhibition network to reach the entire Soviet population. By 1928 urban spectators could see movies in 2,730 commercial movie theaters, almost twice the number from 1913. This commercial exhibition network was complemented by worker clubs, a Soviet innovation to provide industrial workers and their families with entertainment and cultural enlightenment during leisure hours. Some 4,680 worker clubs regularly showed movies at discount prices to proletarian audiences. And for the first time, cinema was reaching the vast peasant population. Both fixed and portable projectors served villages by the late 1920s: in 1928, 1,820 villages had permanent installations and another 3,770 portable units toured rural circuits.

Dziga Vertov celebrated both cinema and industry in* Chelovek s kino-apparatom *(*Man with a Movie Camera*, 1929).
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The union-wide film market was also reorganized to encourage the USSR's member republics to develop their own film studios and distribution networks. The Russian Republic remained dominant with 70 percent of the USSR's film market and the leading studios Sovkino and Mezhrabpom. But other republics in the Soviet system developed indigenous film activity during the middle 1920s. Leading non-Russian studios included Georgia's Gosinprom Gruzii and Ukraine's VUFKU. This rehabilitated infrastructure made possible the great creative achievements of Soviet silent cinema, including the innovations of the montage directors Sergei Eisenstein (1898–1948), V. I. Pudovkin (1893–1953), Alexander Dovzhenko (1894–1956), and Dziga Vertov (1896–1954). All produced their most acclaimed works in the brief period of film prosperity in the mid- to late-1920s.

The seeds for the montage movement had been planted earlier. The State Film Institute in Moscow was established in 1919 to train a new generation of filmmakers during the rebuilding period. Lev Kuleshov (1899–1970) joined the faculty in 1920 and surrounded himself with a promising group of students, including Pudovkin and (briefly) Eisenstein, who studied with him in the early 1920s, and then began their own filmmaking careers in the middle 1920s once the film industry resumed productivity. Kuleshov and his students took note of the sophisticated editing techniques evident in the American movies playing in Moscow's cinemas. They embraced editing as the key to successful filmmaking and as a welcome contrast to the theatrical style of prerevolutionary Russian cinema. Rapid editing also seemed to offer a dynamic style that paralleled some of the modernist techniques of the USSR's artistic avant-garde.

Among the montage directors, Pudovkin is commonly regarded as having followed a more conventional narrative line, consistent with his acknowledged interest in Hollywood-style continuity editing, whereas his colleague Eisenstein explored a more radical montage possibility. Pudovkin's preference is evident in his adaptation of the Maxim Gorky novel *Mat* (*Mother*, 1926). This account of the 1905 uprising treats revolutionary activity through the experiences of a single title character and

ALEXANDER DOVZHENKO

b. Sosnitsa, Russia (now Ukraine), 12 September 1895, d. 26 November 1956

Alexander Dovzhenko is regarded as Ukraine's premier filmmaker and the nation's most revered artist of the twentieth century. In nine fiction films and three documentaries, as well as a number of literary works and drawings, Dovzhenko gave creative form to Ukraine's difficult historical progress toward modernity during the Soviet era. His film work takes up themes of the social and economic modernization program sustained by the Soviet regime, while also invoking traditional motifs from Ukraine's national heritage.

Dovzhenko was born in rural Ukraine and raised in a conservative peasant culture that stressed national and folk traditions. By the time of the Russian Revolution in 1917–1918, however, he was drawn into radical political activism and allied himself with the Bolshevik Party. He subsequently sought to fashion a role in the community of revolutionary artists who emerged in the early years of the Soviet system. After a brief career as a painter and political cartoonist, Dovzhenko entered the cinema in 1926, working first on comic shorts and then on a series of features that addressed the effect of Soviet modernization and industrialization on Ukrainian society.

He is best known for his three silent epics on the Ukrainian revolution and its consequences, *Zvenigora* (1928), *Arsenal* (1929), and *Zemlya* (*Earth*, 1930). The films manifest support for revolutionary change under the Soviets, but they also reference Ukrainian pastoral art and folklore. This is evident in the conclusion of *Arsenal*, for example, which celebrates the heroic last stand of a group of Ukrainian Bolsheviks battling nationalist counterrevolutionaries in 1918. When the Bolshevik hero proves invulnerable to enemy bullets in the final scene, Ukrainian audiences would have recognized the reference to a venerable folk legend about an eighteenth-century peasant uprising.

Dovzhenko sustained his account of economic development during the sound era. *Ivan* (1932) deals with the construction of a massive hydroelectric complex in Ukraine that served as a symbol of the region's move toward industrialization, and *Aerograd* (*Frontier*, 1935) takes up Soviet efforts to secure the Siberian frontier as a step toward developing the Soviet far east. Dovzhenko returned to the Ukrainian revolution with his 1939 film *Shchors* (*Shors*), treating the exploits of a martyred Red Army commander, and he spent World War II making propaganda documentaries on behalf of the war effort. In his only postwar feature, *Michurin* (*Life in Bloom*, 1948), Dovzhenko revisits the modernization theme in a biopic about a Soviet horticulturist whose research promised to improve nature's bounty through modern science.

The increasingly stringent censorship of the Stalin regime frustrated Dovzhenko through the second half of his career, and he completed only four features in the last twenty-five years of his life. He left behind a number of scripts and unfinished projects at the time of his death, some of which were eventually filmed by his wife and creative collaborator, Julia Solntseva. His greater legacy was the body of finished work that chronicled his homeland's uneasy developmental progress under the Soviets.

RECOMMENDED VIEWING

Zvenigora (1928), *Arsenal* (1929), *Zemlya* (*Earth,* 1930), *Ivan* (1932), *Aerograd* (*Frontier*, 1935), *Shchors* (*Shors*, 1939)

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often subordinates editing to the demands of character development. Eisenstein's more aggressive aesthetic is illustrated in his parallel treatment of the 1905 rebellion, *Bronenosets Potyomkin* (*Battleship Potemkin*, also known as *Potemkin*, 1925). He eschews conventional protagonists in favor of a collective hero, and his more discontinuous editing stresses conflict rather than linear development.

Alexander Dovzhenko. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

The montage style was embraced in different ways by other filmmakers beyond Kuleshov's Muscovite circle. At the VUFKU studio, Dovzhenko developed a trilogy of films on the Ukrainian revolutionary experience—*Zvenigora* (1928), *Arsenal* (1929), and *Zemlya* (*Earth*, 1930)—and employed a highly elliptical montage style that challenged audiences at the level of narrative comprehension. Working in the documentary domain, Vertov decried the norms of linear narration that he found in most fiction cinema. He called for reality-based cinema and for an editing practice that articulated social and economic relations rather than narrative events, an ambition that is illustrated in his, VUFKU documentary *Chelovek s kino-apparatom* (*Man with a Movie Camera*, 1929).

Montage was not the stylistic norm for Soviet silent cinema, however. Most Soviet features of the 1920s followed more conventional norms of storytelling, and many clearly imitated the Hollywood entertainment pictures that enjoyed such success in the Soviet commercial market. Boris Barnet (1902–1965), for example, made genre films in the Hollywood mode, such as the crowd-pleasing comedy *Devushka s korobkoi* (*The Girl with the Hatbox*, 1927). And the veteran director Protazanov, who returned to the USSR in 1924 after a period of exile, worked successfully in various popular genres, including science fiction (*Aelita*, 1924).

Such mainstream genre pictures and Hollywood imports drew a larger audience share than the more avant-garde work of the montage directors. Reports filtered back to the film industry leadership that many Soviet spectators were genuinely confused by the elliptical editing of the likes of Dovzhenko, and they professed a preference for narrative continuity. Meanwhile, the movie audience continued to expand to include a larger share of the peasantry, still the USSR's demographic majority. Cinema officials feared correctly that such new movie viewers would be alienated by the cinema avant-garde, and this sparked a debate in the film community about which style would finally secure the loyalty of the Soviet masses. The debate would be resolved by the force of policy under the regime of Joseph Stalin.

THE CINEMA OF STALINISM: 1930–1941

During the late 1920s and early 1930s the Stalinist wing of the Communist Party consolidated its authority and set about transforming the Soviet Union on both the economic and cultural fronts. The economy moved from the market-based NEP to a system of central planning. The new leadership declared a "cultural revolution" in which the party would exercise tight control over cultural affairs, including artistic expression. Cinema existed at the intersection of art and economics; so it was destined to be thoroughly reorganized in this episode of economic and cultural transformation.

To implement central planning in cinema, the new bureaucratic entity Soyuzkino was created in 1930. All the hitherto autonomous studios and distribution networks that had grown up under NEP's market would now be coordinated in their activities by this planning agency. Soyuzkino's authority also extended to the studios of the national republics such as VUFKU, which had enjoyed more independence during the 1920s. Soyuzkino consisted of an extended bureaucracy of economic planners and policy specialists who were charged to formulate annual production plans for the studios and then to monitor the distribution and exhibition of finished films.

With central planning came more centralized authority over creative decision making. Script development became a long, torturous process under this bureaucratic system, with various committees reviewing drafts and calling for cuts or revisions. In the 1930s censorship became more exacting with each passing year, in a manner that paralleled the increasing cultural repression of the Stalinist regime. Feature film projects would drag out for months or years and might be terminated at any point

***Alexander Dovzhenko drew from Ukranian folk culture in such films as* Zemlya *(*Earth*, 1930).* EVERETT COLLECTION. REPRODUCED BY PERMISSION.

along the way because of the capricious decision of one or another censoring committee.

Such redundant oversight slowed down production and inhibited creativity. Although central planning was supposed to increase the film industry's productivity, production levels declined steadily through the 1930s. The industry was releasing over one-hundred features annually at the end of the NEP period, but that figure fell to seventy by 1932 and to forty-five by 1934. It never again reached triple digits during the remainder of the Stalin era. Veteran directors experienced precipitous career declines under this system of bureaucratic control; whereas Eisenstein was able to make four features between 1924 and 1929, he completed only one film (*Alexander Nevsky*, 1938) during the entire decade of the 1930s. His planned adaptation of the Ivan Turgenev story *Bezhin lug* (*Bezhin Meadow*, 1935–1937) was halted during production in 1937 and officially banned, one of many promising film projects that fell victim to an exacting censorship system.

Meanwhile, the USSR cut off its film contacts with the West. It stopped importing films after 1931 out of concern that foreign films exposed audiences to capitalist ideologies. The industry also freed itself from dependency on foreign technologies. During its industrialization effort of the early 1930s, the USSR finally built an array of factories to supply the film industry with the nation's own technical resources.

To secure independence from the West, industry leaders mandated that the USSR develop its own sound technologies, rather than taking licenses on Western sound systems. Two Soviet scientists, Alexander Shorin in Leningrad (formerly St. Petersburg) and Pavel Tager in Moscow, conducted research through the late 1920s on complementary sound systems, which were ready for use by 1930. The implementation process, including the

cost of refitting movie theaters, proved daunting, and the USSR did not complete the transition to sound until 1935. Nevertheless, several directors made innovative use of sound once the technology became available. In *Entuziazm: Simfoniya Donbassa* (*Enthusiasm*, 1931), his documentary on coal mining and heavy industry, Vertov based his soundtrack on an elegantly orchestrated array of industrial noises. Pudovkin in *Dezertir* (*Deserter*, 1933) experimented with a form of "sound counterpoint" by exploiting tensions and ironic dissonances between sound elements and the image track. And in *Alexander Nevsky*, Eisenstein collaborated with the composer Sergei Prokofiev on an "operatic" film style that elegantly coordinated the musical score and the image track.

As Soviet cinema made the transition to sound and central planning in the early 1930s, it was also put under a mandate to adopt a uniform film style, commonly identified as Socialist Realism. In 1932 the party leadership ordered the literary community to abandon the avant-garde practices of the 1920s and to embrace Socialist Realism, a literary style that, in practice, was actually close to nineteenth-century realism. The other arts, including cinema, were subsequently instructed to develop the aesthetic equivalent. For cinema, this meant adopting a film style that would be legible to a broad audience, thus avoiding a possible split between the avant-garde and mainstream cinema that was evident in the late 1920s. The director of Soyuzkino and chief policy officer for the film industry, Boris Shumiatsky (1886–1938), who served from 1931 to 1938, was a harsh critic of the montage aesthetic. He championed a "cinema for the millions," which would use clear, linear narration. Although American movies were no longer being imported in the 1930s, the Hollywood model of continuity editing was readily available, and it had a successful track record with Soviet movie audiences. Soviet Socialist Realism was built on this style, which assured tidy storytelling. Various guidelines were then added to the doctrine: positive heroes to act as role models for viewers; lessons in good citizenship for spectators to embrace; and support for reigning policy decisions of the Communist Party.

Such restrictive aesthetic policies, enforced by the rigorous censorship apparatus of Soyuzkino, resulted in a number of formulaic and doctrinaire films. But they apparently did succeed in sustaining a true "cinema of the masses." The 1930s witnessed some stellar examples of popular cinema. The single most successful film of the decade, in terms of both official praise and genuine affection from the mass audience, was *Chapayev* (1934), co-directed by Sergei (1900–1959) and Grigori Vasiliev. Based on the life of a martyred Red Army commander, the film was touted as a model of Socialist Realism, in that Chapayev and his followers battled heroically for the revolutionary cause. But the film also humanized the title character, giving him personal foibles, an ironic sense of humor, and a rough peasant charm. These qualities endeared him to the viewing public: spectators reported seeing the film multiple times during its first run in 1934, and *Chapayev* was periodically rereleased for subsequent generations of movie viewers.

A genre that emerged in the 1930s to consistent popular acclaim was the musical comedy, and a master of that form was Grigori Aleksandrov (1903–1984). He effected a creative partnership with his wife, the brilliant comic actress and *chanteuse* Lyubov Orlova (1902–1975), in a series of crowd-pleasing musicals. Their pastoral comedy *Volga-Volga* (1938) was surpassed only by *Chapayev* in terms of box-office success. The fantasy element of their films, with lively musical numbers reviving the montage aesthetic, sometimes stretched the boundaries of Socialist Realism, but the genre could also allude to contemporary affairs. In Aleksandrov's 1940 musical *Svetlyi put'* (*The Shining Path*), Orlova plays a humble servant girl who rises through the ranks of the Soviet industrial leadership after developing clever labor-saving work methods. Audiences could enjoy the film's comic turn on the Cinderella story while also learning about the value of efficiency in the workplace.

WAR AND ITS AFTERMATH: 1941–1953

The German invasion of June 1941 produced an immediate crisis of national survival and led to a four-year ordeal for the Soviet population, eventually costing the lives of approximately 20 million Soviet citizens. All major industries were pressed into emergency service after June 1941, including cinema. But the initial military situation also disrupted the film industry's operations. The two major production centers, Leningrad and Moscow, soon came under threat from the German army. Much of the Moscow film community and production infrastructure was evacuated to the east. A makeshift production facility went up in Alma Ata in Kazakhstan. Leningrad remained under daily bombardment for more than two years, and key film factories located in the city sustained serious damage. The army conscripted 250 experienced camera operators to make front-line newsreels, and nearly 20 percent of them died in combat. Veteran filmmakers such as Dovzhenko took military commissions and served the effort by producing propaganda documentaries.

As an immediate response to the crisis, the industry rushed out a series of "Fighting Film Albums" (*boevye kinosborniki*), short, topical films that combined documentary and scripted materials. Each episode offered a clear, pointed message on the importance of contributing to the war effort. Twelve such propaganda pieces were

ELEM KLIMOV

b. Stalingrad, Russia (now Volgograd, Russia), 9 July 1933, d. 26 October 2003

One of the leading figures of the post-World War II Russian cinema, Elem Klimov's influence was felt as both a filmmaker and as a film industry reformer who helped guide his nation's cinema through the transition to democratization and privatization in the late Soviet era. Born and raised in a family of Communist Party members, Klimov eventually became a critic of the Soviet system, in part because his work often ran afoul of Soviet censors, and also because he championed the reform movement that helped end party control over the arts.

After studying aviation in the 1950s, Klimov was able to enter cinema during the post- Stalin "thaw," which opened up new opportunities for young filmmakers. He studied at the national film academy VGIK and began his film career in the early 1960s as part of a talented "new wave" generation that included Andrei Tarkovsky, Vasily Shukshin, and Klimov's own wife, Larisa Shepitko. His early comic satires, *Dobro pozhalovat, ili postoronnim vkhod vospreshchyon* (*Welcome, or No Trespassing*, 1964), and *Pokhozhdeniya zubnogo vracha* (*Adventures of a Dentist*, 1965), targeted Soviet authoritarianism, and their releases were delayed by nervous censors. His historical drama *Agoniya* (*Agony*), on the final days of the czarist era, was completed in 1975 but not released until 1984.

Klimov's work took a dark turn after the death of his wife, Larisa Shepitko, in a car accident in 1979, cutting short her brilliant film career. He directed a documentary tribute to her, *Larisa* (1980), and he took over and completed her unfinished project *Proshchanie s Matyoroy* (*Farewell*, 1983), a sad tale about the destruction of an ancient village and the relocation of its residents as a by-product of industrial development. This film too was nearly banned by Soviet authorities, who disagreed with its warning about the environmental costs of progress. Klimov's most severe work was his masterpiece, the relentlessly grim war film *Idi i smotri* (*Come and See*, 1985). Set in Belarus during the Nazi occupation, the story concerns a sensitive boy who lives through the war's turmoil and atrocities and becomes jaded and hardened by the experience.

Klimov completed no other films in the last two decades of his life. He turned to political activism in 1986, becoming First Secretary of the Union of Filmmakers and a leading spokesman for the Russian film community. In that role he was instrumental in implementing changes supported by the reformist regime of Mikhail Gorbachev under the banner of artistic "openness" (*glasnost*). Klimov's efforts helped end bureaucratic control over creative affairs in cinema and secured the release of previously banned films. He left office at the end of the decade to resume his filmmaking career, hoping to adapt Mikhail Bulgakov's classic novel *The Master and Margarita* (translated edition released in 1967). He never finished that ambitious project, in part, ironically, because the film privatization process that he championed actually caused the Russian film industry to retrench in the 1990s.

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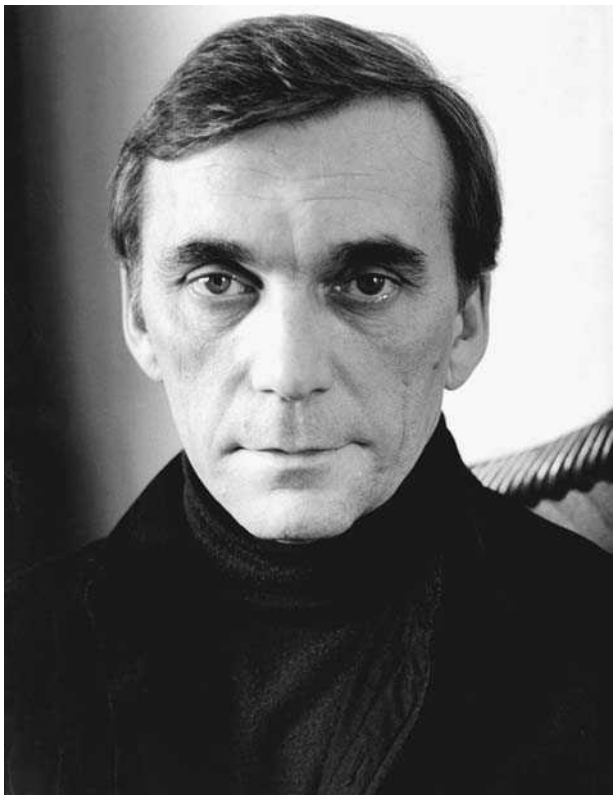
released in 1941 and 1942 while the industry regrouped. Throughout the remainder of the conflict, film resources went primarily to war-related documentaries and newsreels. Between 1942 and 1945 the industry released only seventy feature films. Most of their stories were set in the present and promoted the theme of national resistance to the German invaders. Characteristic of this trend was the emotional drama *Raduga* (*The Rainbow*, Mark Donskoi, 1944), the tale of a Russian peasant woman who is captured and mercilessly tortured by the enemy but who never betrays her country during the ordeal.

Fewer historical films were included in wartime production plans, but this genre did yield at least one masterpiece, Eisenstein's *Ivan Groznyi I* (*Ivan the Terrible, Part I*, 1944). Conceived in 1941 as an epic trilogy on the Russian czar most admired by Stalin, it was produced



Elem Klimov. ELEN KLIMOV/THE KOBAL COLLECTION. REPRODUCED BY PERMISSION.

under war conditions at the Alma Ata facility. Eisenstein again collaborated with Prokofiev on an operatic score for this lavish production. Part I of the project was completed in 1944 and released to much acclaim in January 1945. With the war still under way, it was treated in the official Soviet press as a history lesson on the importance of Russian unity in a time of national crisis.

After the German surrender, the film industry took stock of wartime losses and looked toward rebuilding. The war had taken a hard toll. Approximately twelve percent of all persons who had been employed in the movie industry in 1941 perished during the conflict. Much of the cinema infrastructure had been in the western regions of the USSR, the areas most affected by the fighting. Over half of the USSR's movie theaters were put out of operation by 1945 because of battle damage. Responding to the crisis, the Soviet government allocated 500 million rubles to invest in the cinema infrastructure over five years (1946–1950), and postwar economic planning supported the recruitment and training of new personnel. The rebuilding program yielded quick results, and by 1950 the Soviet film industry's personnel and productive capacity actually exceeded pre-1941 levels.

Yet even as the industry grew in material capacity, figures on annual feature film releases fell to all-time lows. Each year annual production plans confidently predicted the release of eighty to a hundred features, and each year the actual figures proved paltry. Only twenty features were released in 1946; that number dropped to eleven by 1950, and to just five by 1952. This bizarre situation was caused by a draconian episode in the cultural politics of Stalinism. In the late 1940s the arts in general and cinema in particular came under intense Communist Party scrutiny, during what proved to be the single most repressive moment in the cultural history of Russia. A 1946 party decree ordered the banning of several new films, including Eisenstein's *Ivan Groznyi II* (*Ivan the Terrible, Part II*, released in 1958), for alleged flaws, and then announced the party would not permit future films to go forward unless they passed the most rigorous examination. This gave rise to an official "theory of masterpieces" in postwar Soviet cinema; whereas very few films would be released, each film approved for release after such exacting review would be, by definition, a masterpiece. This harsh environment meant that most films that passed muster simply embraced party ideology and Stalinist idolatry. Characteristic of this was *Padenie Berlina* (*The Fall of Berlin*, Mikheil Chiaureli, 1949), a bloated war drama in which Stalin is credited with making one brilliant military decision after another, thereby defeating the Germans and saving the nation.

In this restrictive cinema environment, Soviet movie audiences had few choices, but they kept attending movies. Spectators would watch every new feature, often more than once, and they had the chance to see rereleases of past favorites such as *Chapayev*. The meager cinema menu of the late-Stalin era was enhanced by a curious addition, however: so-called trophy films (*trofeinye fil'my*) became available to Soviet audiences after 1945 and proved to be quite popular. These were Western-made features confiscated from Germany after the Nazi surrender. Most were German, but some were from other nations, including the United States. They went into Soviet commercial release with new printed introductions that instructed audiences to take note of the decadent ways of Western capitalism that were on display in the film. Audiences apparently gave such disclaimers little heed; the films provided welcome glimpses into foreign cultures at a time when the state otherwise forbade contact with the West.

THAW AND NEW WAVE: 1954–1968

Within two years of Stalin's death in 1953, Soviet writers and artists perceived a "thaw" in the party's cultural politics. Statements from the new leader Nikita

Khrushchev (first secretary of the party from 1953 to 1964, and premier from 1958 to 1964) promised more creative freedom. Meanwhile, the film industry reorganized in this more tolerant climate to increase both productivity and diversity in annual film plans, gradually boosting outputs through the decade. By 1960 the USSR was releasing over a hundred features annually, the first time in three decades that productivity reached triple digits. Several banned films, including Eisenstein's *Ivan the Terrible, Part II*, were finally cleared for Soviet exhibition.

Whereas in the 1940s newcomers had little hope of getting the few available directing assignments, the expanded production plans of the 1950s allowed a generation of young directors to launch careers. Eldar Riazanov (b. 1927) began his career with the musical comedy *Karnaval'naia noch'* (*Carnival Night*, 1956). Its biting satire on bureaucratic interference in artistic expression was clearly an allusion to the Stalin legacy. After graduating from the State Film Institute in 1955, Lev Kulidzhanov (1924–2002) showed his talent with the touching drama *Dom, v kotorom ia zhivu* (*The House I Live In*, 1957). A loose story that follows the daily lives of several people living in a communal housing situation, the film evidenced a debt to Italian Neorealism.

Such foreign influences were not accidental. During the mid- to late 1950s, Soviet film artists were able to reenter the international cinema community after two decades of isolation. The USSR began importing foreign films again for domestic release and encouraged its own filmmakers to participate in international festivals. Two films of the late 1950s won acclaim in the festival circuit and helped reacquaint the West with Soviet cinema: Mikhail K. Kalatozov's (1903–1973) *Letiat zhuravli* (*The Cranes Are Flying*, 1957) received a Palme d'Or at the Cannes Film Festival, and Grigori Chukhrai's (1921–2001) *Ballada o soldate* (*Ballad of a Soldier*, 1959) won prizes at Cannes and Venice. When the Moscow Film Festival began in 1959, it was clear that the USSR would remain in the international film arena.

This renewed contact with the West proved salutary for the generation of young filmmakers that emerged in the 1960s, including Andrei Tarkovsky (1932–1986), Vasily Shukshin (1929–1974), and Larisa Shepitko (1938–1979). Although they did not view themselves as part of a unified film movement, they are sometimes treated as a Russian "new wave" because of their parallel career paths and similar artistic debts to modern European cinema. All three graduated from the Film Institute and started their careers in the early 1960s, and they all drew their inspirations not from the past giants of Soviet cinema like Eisenstein but from leading European art directors. Tarkovsky is often compared to Ingmar Bergman, and that debt is evident in Tarkovsky's first feature, *Ivanovo detstvo* (*Ivan's Childhood*, also known as *My Name Is Ivan*, 1962). Shukshin's debut film, *Zhivyot takoi paren'* (*There Lived Such a Lad*, 1964), with its loose narrative structure and elegant camera movement, bears a resemblance to the early work of François Truffaut. And the subjective episodes in Shepitko's *Kryl'ia* (*Wings*, 1966), which sometimes blur the distinction between fantasy and reality, are reminiscent of Federico Fellini.

The Soviet regime hardened its policies in the late 1960s, and renewed censorship stemmed some of the creative energies of these young directors. Signs of this trend were the heavy-handed censorship of *Korotkie vstrechi* (*Brief Encounters*, Kira Muratova, 1967) and the banning in 1968 of *Komissar* (*The Commissar*, Aleksandr Askoldov), which ran afoul of censors because of its treatment of the sensitive issue of anti-Semitism in the USSR.

STAGNATION PERIOD: 1969–1985

Russian cultural historians labeled the 1970s and early 1980s a period of stagnation because of the dissipation of creative energy and innovation in the arts. The film industry became more heavily bureaucratized in the 1970s. The industry's planning agency, now known as Goskino, provided sinecure jobs for veteran Communist Party officials who sometimes proved to have little or no expertise in film. They were often at odds with members of the creative community. In a few cases, outside political interference became scandalous, as when the avant-garde director Sergei Parajanov (1924–1990) was arrested in 1974 and released from prison only after the Kremlin responded to foreign pressure. Nevertheless, the era produced aesthetically sophisticated work in areas that may have been considered safe, such as literary adaptations. In his late career, for example, the veteran director Grigori Kozintsev (1905–1973) concentrated on elaborate adaptations of such canonized writers as Cervantes and Shakespeare; this culminated in the release of Kozintsev's magnum opus, *Korol Lir* (*King Lear*), in 1971, four years before his death.

Some of the most innovative work of the era was done in alternative genres, notably in children's film. A respected practitioner in this genre was Rolan Bykov (1929–1998), who often used his otherwise mild, comic stories about children to explore problems inherent in the Soviet system. His charming 1970 film *Vnimanie, cherepakha!* (*Attention, Turtle!*) has some gentle fun with the Soviet doctrine of collective action. By the early 1980s, however, Bykov's vision of childhood and the Soviet experience had grown darker. His *Chuchelo* (*The Scarecrow*, 1983) took a harsh view of the extent to which

ANDREI TARKOVSKY

b. Zavrazhe, Ivanono, Russia, 4 April 1932, d. 28 December 1986

Andrei Tarkovsky remains the most esteemed Soviet filmmaker of the post-World War II era despite having a relatively small body of work. An uncompromising artist and visionary who refused to bend either to Soviet governmental authorities or to commercial considerations, he completed only seven features and one short. His films were years in the making and often faced distribution delays or limited release. Each answered to his personal vision and gave form to the central concern of his own life, the difficulty of sustaining a sensitive, artistic temperament in a harsh world.

After studying music, drawing, and languages, he entered the Soviet film school VGIK in 1954 and completed his diploma film, the short *Katok i skripka* (*The Steamroller and the Violin*) in 1960. This elegant children's film about a meek young musician who seeks the protective friendship of a Soviet worker anticipates the central theme of Tarkovsky's later features: the conflict between the artist's sensibility and the realities of the modern world. Tarkovsky's austere narratives found their visual complement in a long-take style that stressed the duration of experience. He rejected the montage tradition of classical Soviet cinema and advocated a style that rendered the linear experience of time in lengthy takes and slow, elegant camera movements.

The image of youth coping with external threats carries over to Tarkovsky's first feature, *Ivanovo detstvo* (*My Name Is Ivan*, 1962), a World War II story of an orphaned boy living through the turmoil of war. Tarkovsky's mature work begins with *Andrei Rublev* (1966, USSR release in 1971), which concerns the tribulations of the great Russian icon painter. Tarkovsky's science fiction allegory *Solaris* (1972), based on a Stanislaw Lem novel, suggests that modern scientific knowledge is an inferior substitute for creative imagination. His most formally complex film, *Zerkalo* (*The Mirror*, 1975), uses a highly elliptical narrative design to trace out the fragmentary memories and dreamscapes of its dying protagonist, who must reflect on a life of emotional failure. In *Stalker* (1979), Tarkovsky returns to science fiction in a tale, set in the not-too-distant future, of a journey through a dystopian realm called the Zone.

The motif of the artist's alienation from his own society took literal form in the last phase of Tarkovsky's life and career. *Nostalghia*, an account of a Russian musicologist living in self-imposed exile from his homeland, was shot in Italy in 1983, and Tarkovsky never returned to the USSR, eventually defecting to the West. He made his last film, *Offret* (*The Sacrifice*, 1986), in Sweden, but its landscape was chosen to resemble Russia, evoking a homesickness that tormented Tarkovsky until his death.

RECOMMENDED VIEWING

Katok i skripka (*The Steamroller and the Violin*, 1960), *Ivanovo detstvo* (*My Name Is Ivan*, 1962), *Andrei Rublev* (1966), *Solaris* (1972), *Zerkalo* (*The Mirror*, 1975), *Stalker* (1979), *Nostalghia* (1983), *Offret* (*The Sacrifice*, 1986)

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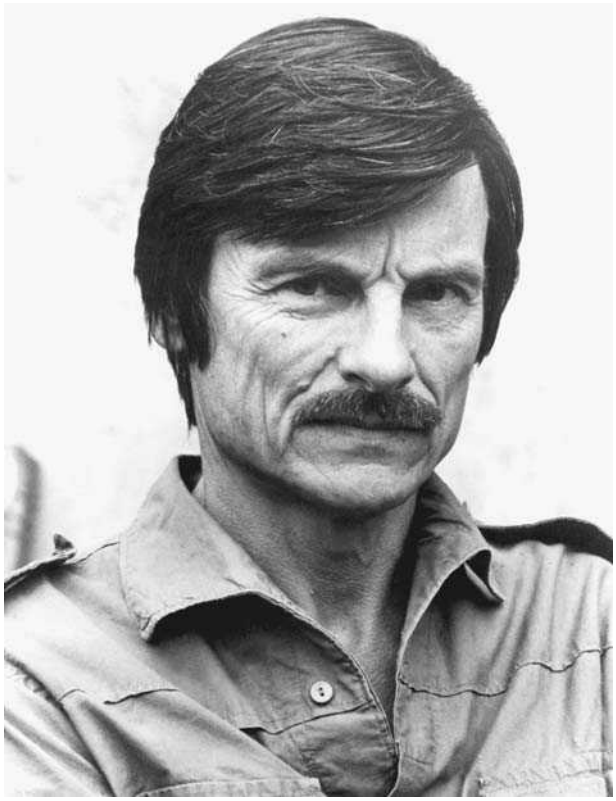
the collectivist ideology had turned into an obsession with social uniformity in the story of a nonconforming school girl who is mistreated by her peers.

Whatever the strengths and weaknesses of the period's movies, cinema remained a strong national institution. The studios thrived in the 1970s, releasing over 125 theatrical features annually. Movie-going remained a vital part of the social routine of Soviet citizens. There was none of the audience decline evident in the United States in the same period, for example, even though the USSR had full television service by the 1970s. Per capita attendance in the USSR was over sixteen movie outings annually, approximately three times the annual attendance rate of Americans.



Andrei Tarkovsky. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

GLASNOST AND THE POST-SOVIET SITUATION: 1985–2002

In May 1986 the Kremlin hosted the Fifth Congress of the Filmmakers Union, a gathering of cinema leaders and Communist Party officials. It turned into a historic event. Mikhail Gorbachev (1985–1991), the USSR's new leader, had declared a policy of *glasnost* (openness) in the arts and public media, and he launched a set of reforms to modernize the Soviet economy and democratize its political process. At the May 1986 Congress, the film community embraced the reform program and earned the strong support of the Gorbachev administration. Glasnost encouraged a frank discussion of the USSR's many socioeconomic problems, including an industrial infrastructure that had fallen into disrepair and a society experiencing an upsurge of crime and drug abuse. Such matters had hitherto been hushed up in the USSR's controlled media. Gorbachev calculated that a public acknowledgment of the system's failings would aid the reform effort, and he cultivated the support of writers and artists to help promote his program.

Over the next three years, the movie industry went through a series of reforms that were sanctioned by the Gorbachev administration. The changes virtually eliminated government censorship of movies and substantially reduced the extent to which the old government planning bureaucracy Goskino could influence creative affairs. Studios won autonomy to develop their own production programs and to compete in a more open film marketplace. The Gorbachev regime even supported plans to privatize cinema as part of an effort to reintroduce market practices into the Soviet economy.

One immediate effect of the new openness was the opportunity for previously banned or restricted films to find a wider audience. A Conflicts Commission reviewed and authorized the release of approximately two hundred previously banned films, including *Commissar*. The Georgian director Tengiz Abuladze (1924–1994) made his allegory on the Stalinist legacy, *Monanieba* (in Georgian; in Russian, *Pokaianie*; *Confession* or *Repentance*, 1987), in 1984, but his message benefited from the wider release and from the more frank discussions of Stalinism that became possible after 1986.

Documentary filmmakers were among those who immediately seized the opportunity to offer candid accounts of contemporary society. An emerging social problem of the 1980s involved a youth culture infected with drugs and crime. The Latvian director Juris Podnieks (1950–1992) addressed this matter in compelling fashion in his *Vai viegli but jaunam?* (in Latvian; in Russian, *Legko li byt' molodym?*; *Is It Easy to Be Young?*, 1987), which documents the aimless, desultory existence experienced by many members of this troubled generation.

The most widely debated fiction film of the glasnost movement also took up the issue of disaffected youth. Vasily Pichul's (b. 1961) *Malen'kaia Vera* (*Little Vera*, 1988) sparked criticism for its blunt, almost crude treatment of the aimless life of its title character, but the film also earned the passionate defense of younger viewers who had firsthand experience of Vera's situation. Shot in a rough, cinéma vérité style, the film takes up such sensitive subjects as youth crime and wanton sexual activity. It even graphically depicts sexual intercourse, which would have been unthinkable as screen material just a few years earlier.

The same filmmakers who were so energized by Gorbachev also welcomed his 1991 resignation and the subsequent collapse of the entire Soviet system. Post-Soviet Russia immediately committed to full-scale capitalism, and the film community envisioned an expanded, profitable film industry that would benefit from free-market practices. But they did not anticipate how harsh that market could be.

The cinema moved headlong toward privatization once the Soviet Union dissolved. Over two hundred new film companies suddenly appeared on the scene in

In* Nostalghia *(1983), director Andrei Tarkovsky evoked a feeling of homesickness for his native Russia. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

1992, most of which were small capital formations serving first-time investors who hoped to get rich quick in the giddy atmosphere of Russia's "new capitalism." They scraped together enough startup money to make a film or two before the inevitable industry "shakeout" took place. Some 350 features were produced in the first year of this anything-goes situation, and another 178 were made during the second year. But the Russian exhibition market could not absorb all the product. Many of the films never made it to the screen, and the little production companies quickly folded when the venture capitalists went elsewhere.

Meanwhile, the Russian exhibition market experienced its first retrenchment since the late 1910s. The Soviet film industry had not responded to the video cassette revolution of the 1980s, even while Soviet consumers were acquiring VCRs and looking for new product to view. By the 1990s that product was pouring into the country in the form of pirated cassettes and discs. The troubled Russian legal system could not enforce copyright, and both first-run foreign titles and current Russian movies were being openly sold in shops and kiosks, with no financial return to the filmmakers. Customers stayed away from movie theaters, and 35 percent of theaters had closed by 1995.

The industry began to revitalize near the end of the decade through a combination of government subsidies and foreign investment. Directors who had once touted the virtues of a privatized film industry welcomed government subvention for film production in the late 1990s. Certain prestige artists whose work flourished in the international festival circuit learned to cultivate foreign investors. No director proved more adept at this than Nikita Mikhalkov (b. 1945). Characteristic of this

co-production practice was his expensive project *Sibirskii tsiriul'nik* (*The Barber of Siberia*, 1998), which had a Russian and English cast, and funding from France, Italy, and the Czech Republic as well as from the Russian government.

Foreign investment and a general upswing in the Russian economy helped rehabilitate the cinema as the new millennium began. Antiquated movie theaters were replaced by modern, comfortable multiplexes, with Moscow's Kodak-Kinomir setting the new standard. Audiences returned to these more attractive theaters, and the government renewed efforts to crack down on digital movie piracy.

In this more optimistic situation, the greatest artist of post-Soviet cinema launched his most ambitious project. Alexander Sukorov (b. 1951) vowed to make a feature film that would, in a single, continuous shot, encapsulate the whole history of Russia, a vision realized in his tour de force *Russkiy kovcheg* (*Russian Ark*, 2002). In an uninterrupted eighty-seven-minute traveling shot, the camera tours St. Petersburg's Hermitage Museum and takes in an array of scenes depicting moments from Russia's past. However, the technical demands of Sukorov's project were such that the film could not be made with resources available in Russia. Special technology was developed abroad for the project, and Sukorov had to work with a largely German crew. Thus *Russian Ark*, which pays homage to Russia, had to be made with European resources. The irony is unavoidable but, given Russian cinema's long, complex relationship with the West, perhaps not surprising.

SEE ALSO *Censorship; Marxism; National Cinema*

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Vance Kepley, Jr.

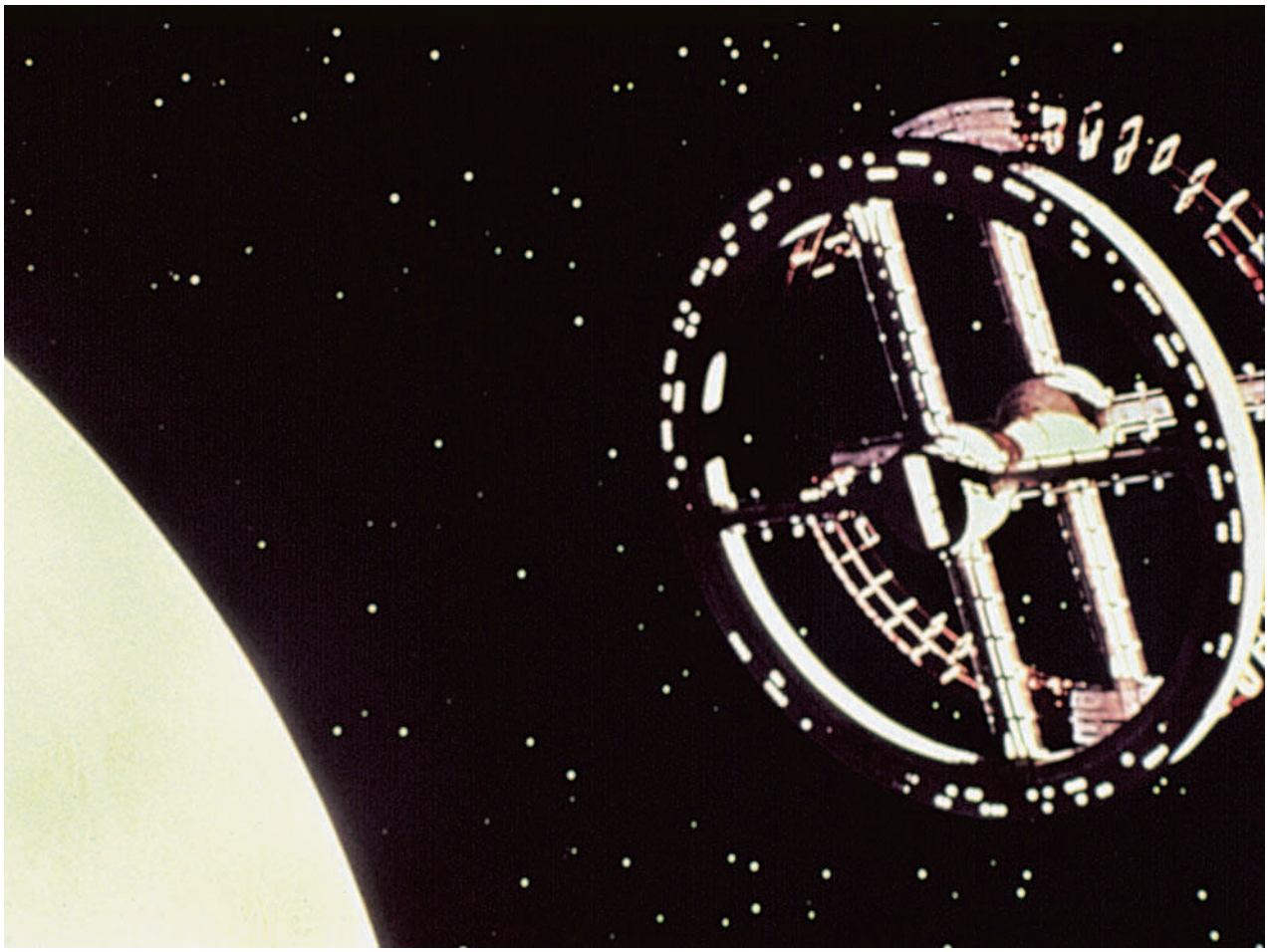
SCIENCE FICTION

Believing that films were strictly for entertainment, Golden Age film producer Sam Goldywn is reputed to have said, "If you want to send a message, use Western Union." Notwithstanding a handful of so-called social problem films, Hollywood films do tend more toward the innocuous than the politically confrontational. Science fiction films, though, are often notable for their idea-driven narratives; social commentary, although not always profound, is a frequent element of sci-fi. It is not unusual for even low-budget, low-concept science fiction films to "send messages" about human nature or the relationship of humans and machines. Their lessons may be conveyed with all the subtlety of a Western Union telegram, but there is no denying that good science fiction films try harder than other genres to ask "deep" questions: Why are we here? What is our future? Will technology save or destroy us?

Though science fiction films vary widely in their politics and aesthetics, they share some key recurring elements. Stories often center on space travel, encounters with alien life-forms, and time travel. Settings are often futuristic and dystopic. Technology is notably advanced (in many futuristic societies) or absent (in post-apocalyptic societies destroyed by technological forces such as atom bombs). Spectacular sets, costumes, and special effects are common, though by no means *de rigueur*.

With its frequent focus on alien monsters and fantastic special effects, science fiction overlaps with two other genres, fantasy and horror. Indeed, some movies simultaneously embody both horror and science fiction, such as *The Thing* (1982), *Planet of the Vampires* (1965), *The Fiend Without a Face* (1958), and *Alien* (1979). It is futile to split hairs debating whether a film is truly science fiction, since so many movies mix elements of SF with horror and fantasy. It makes more sense to consider science fiction (like most genres) as existing on a continuum, where some films are mostly science fiction, and others contain only a few science fiction elements. As a rule of thumb, it is helpful to remember that pure fantasy films, such as *The Lord of the Rings: The Fellowship of the Ring* (2001), or pure horror films like *Dracula* (1931) tend to emphasize the power of magic and the supernatural, while pure science fiction films, such as *The Andromeda Strain* (1971), emphasize both the power of technology and scientific innovation and the power of the rational human mind.

Though science fiction films have a history of criticizing technology, they themselves frequently depend on the most advanced technological innovations. Stanley Kubrick's (1928–1999) *2001: A Space Odyssey* (1968), for example, presented a very sophisticated 3-D simulation of outer space and spacecrafts. The film famously opens with apes using bones as tools, thus taking the first step toward evolving into humans. A bone tossed up into the air visually segues into a spinning spacecraft in the year 2001. With its spectacular visual celebration of scientific advancement, the film might initially appear to be pro-technology, but its villain is a murderous computer, HAL. Humankind's greatest technological achievement becomes its undoing, paralleling the earlier technological breakthrough, the bone, which was used by one ape to murder another. Evolution is presented, on some level, as devolution. For many viewers, however, *2001*'s spectacular effects blunt its negative presentation of HAL; it is hard to interpret such a technologically sophisticated film as



2001: A Space Odyssey ***(Stanley Kubrick, 1968) offered state-of-the-art special effects to depict space travel.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

offering an unalloyed critique of the dangers of technological achievement.

Arguably, some of the best science fiction critiques of technology are in lower budget films such as *Mad Max* (1979) and *A Boy and His Dog* (1975), where wars have desolated the planet. Paralleling Kubrick's apes in their primitive ferocity, survivors are forced to make do with whatever technology they can scrounge up. *The Omega Man* (1971) is a post-apocalyptic film in which most of humanity has been destroyed by germ warfare. The hero is technologically sophisticated, while his brutal foes use primitive weapons and are explicitly opposed to technological advances. The movie is unique for being both post-apocalyptic and pro-technology. Other post-apocalyptic films, such as *On the Beach* (1959), deemphasize technological critique in favor of a focus on psychological realism and social analysis. Whether overt or more subtle, most science fiction films include some consideration of the positive or negative implications of technological and scientific achievements.

LITERARY ROOTS

Mary Shelley's (1797–1851) *Frankenstein* (1818) is often cited as a crucial literary antecedent to sci-fi films. The novel is of particular interest because of its portrayal of creating life from non-living materials and, equally importantly, because of Shelley's investigation of the ethical ramifications of the human (specifically male) creation of life. Later science fiction narratives about robots, cyborgs, artificial intelligence, and cloning clearly owe a debt to Shelley, though few if any authors have surpassed her intense exploration of the sublime natural world. Shelley's legacy can also be found in her tender description of the monster, who is tormented by his own nature. It is here that we find the roots of films in which "unnatural" beings—the replicants of *Blade Runner* (1982) and the scientist-turned-monster of *The Fly* (1958, 1986)—question the validity of their very existence. Shelley is one of the few female writers whose ideas have obviously impacted science fiction film; though

there are numerous popular feminist authors—such as Ursula K. Le Guin (b. 1929) and Octavia Butler (1947–2006)—and women, in general, are avid science fiction readers, but as a film genre sci-fi has generally targeted a male demographic.

Many credit Jules Verne (1828–1905) as the true creator of modern science fiction, though one can also trace the genre's roots farther back to seventeenth-century imaginary voyage literature, and even further back to Thomas More's *Utopia* (1516). Verne's nineteenth-century French novels celebrated technological achievement, describing travel beneath the sea and to the moon in language indicating that he believed such fantastic voyages could actually take place. Verne based his writing on research, which lent a nonfiction quality to his work. He clearly influenced French director Georges Méliès's (1861–1938) technologically optimistic films of the early 1900s, and later films based on his books, such as *20,000 Leagues Under the Sea* (1954), offered visual celebrations of futuristic machines. Dystopic films such as *Soylent Green* (1973) and *The Terminator* (1984) reacted against this earlier celebratory vision, while many more recent science fiction films, such as *Independence Day* (1996) and George Lucas's (b. 1944) *Star Wars* franchise, have shifted back towards Verne's vision of technology at the service of humankind.

A number of books by prolific British author H. G. Wells (1866–1946)—such as *The Time Machine* (1895), *The Invisible Man* (1897), *War of the Worlds* (1898), and *The Shape of Things to Come* (1933)—have been made into films. Wells's *War of the Worlds* tells the story of a catastrophic alien invasion; with their superior weaponry, the aliens destroy much of the planet until they are finally defeated not by human ingenuity but by their own lacking immune systems: they are killed by earthly bacterial infection. The 1953 film version drains the story of its pessimism, turning it into a Christian allegory. The beleaguered humans hole up in a church and upon emerging and discovering the sickly, fading invaders declare a triumph for God and the human spirit, an ending which no doubt would have appalled Wells, who died a confirmed atheist. Orson Welles's 1938 radio adaptation stays closer to the tone of the original but is less famous as a successful adaptation than as a scandalous event. A number of listeners who tuned into the middle of the program thought that aliens actually had invaded New Jersey, and panic ensued. H. G. Wells himself was heavily involved behind the scenes in the production of *Things to Come* (1936). The movie pictures a post-apocalyptic world in which primitive technophobic masses are dominated by elite hi-tech rulers who value the state over the individual. Considered a landmark in cinematic design because of its futuristic sets, the film has been read both as a warning about fascism and as a celebration of fascism. The latter seems more plausible, given Wells's own support of the idea of rule by a technocratic elite, which he conceptualized as "liberal fascism."

Many of the sci-fi authors who had some influence on films were first published in American pulp magazines such as *Amazing Stories* and *Science Wonder Stories*, which appeared in the 1920s. Comics such as *Buck Rogers in the Twenty-Fifth Century* and *Flash Gordon* built on the popularity of the pulps, and the comics were translated to film in the serial shorts of the 1930s and 1940s. Though these futuristic adventure films did not explore the serious themes of science fiction, they did provide some of the character types and visual iconography that would surface in post-war sci-fi cinema. George Lucas tellingly mocks the optimism of the serials by opening his own dark *THX-1138* (1971) with a cheery *Buck Rogers* theatrical trailer.

Isaac Asimov (1920–1992), who wrote hundreds of books, published most of his early work in pulp magazines. Though little of his fiction has been directly translated to film, his conceptualization of the Three Laws of Robotics (see his collection *I, Robot* [1950]) has been influential. Frustrated by reading endless stories of robots gone amuck, Asimov postulated that: 1) A robot may not injure a human being, or, through inaction, allow a human being to come to harm; 2) A robot must obey the orders given it by human beings except where such orders would conflict with the First Law; and 3) A robot must protect its own existence as long as such protection does not conflict with the First or Second Law. Filmic robots (or computers) are frequently built on these principles, but something, of course, goes tragically wrong (for example, in *Westworld*, 1973), thus propelling the narrative. On television, *Star Trek: The Next Generation*'s Data has been described by some SF readers as an Asimovian robot because of his built-in ethical system, though there are episodes where he does not strictly adhere to the Three Laws.

Robert Heinlein (1907–1988) was one of the earliest sci-fi authors to realistically portray near-future space travel; his novel *Rocketship Galileo* (1947) was the inspiration for *Destination Moon* (1950), a showcase for special effects pioneer George Pal (1908–1980). Heinlein was also an innovator in military science fiction; *Starship Troopers* (1959) is widely criticized (and also praised by fans) for its picture of a future society in which only those who have volunteered for military service are voting citizens. While Heinlein presented his complex sociological world as positive, Paul Verhoeven's (b. 1938) breathtakingly nihilistic film (1997) explicitly reveals the fascism of the story's universe. Heinlein is also notable for having imagined inter-universe travel and the idea of

"world-as-myth" (there are multiple universes, all as real as our own, and our own universe may even be a fiction created by another universe). This complex motif is more likely to show up on television programs such as *Star Trek: The Next Generation* (and also, with great success, on the fantasy program *Buffy the Vampire Slayer*) than in films. Importantly, though Heinlein's books were rarely translated to film, he was the first to write bestsellers—such as *Stranger in a Strange Land* (1960)—that were of interest to non sci-fi fans. Although science fiction films were seen as marginal "kid's stuff" for years, and only gained true legitimacy with Kubrick's *2001* in 1968, Heinlein should be seen as having laid the groundwork for the mass popularization of science fiction as a genre.

Since the 1980s, cyberpunk authors such as William Gibson and Bruce Sterling have also found readers in the mainstream fiction market. Gibson's *Neuromancer* (1984) (which popularized the word "cyberspace") portrays a world in which distinctions between humans and computers are irrevocably blurred, and the existence of a true self is open to debate. Often described as "postmodern," the themes of cyberpunk have appeared in films such as *Ghost in the Shell* (1995), *Akira* (1988), *Robocop* (1987), and *The Matrix* trilogy (1999, 2003).

Science fiction films were scant before the 1950s. Méliès's *Le Voyage dans la lune* (*A Trip to the Moon*, 1902), an exploration story in the Verne tradition, is usually considered the first sci-fi production. Méliès pictures a rocket ship of scientists who fly to the moon, are attacked by its primitive inhabitants, the Selenites, and return to Earth. The film is notable for its special effects (elaborately hand-painted sets and props, cleverly simulated underwater shots taken through a fish tank) and for its colonialist narrative of the natural superiority of the white, rational scientist over the barbaric, violent people of foreign lands.

After Méliès, the most important pre-1950s sci-fi director is Fritz Lang (1890–1976), who made *Metropolis* (1927) and *Woman in the Moon* (1929). While Méliès's vision of lunar travel was fanciful and lacking in scientific detail, Lang was more interested in technical minutiae. For *Woman in the Moon* he consulted Germany's leading rocket expert, Hermann Oberth, and created an elaborate launching sequence for a multiple stage rocket. This vision was much closer to how actual rockets would later be launched than the depiction in films before and after, which showed rockets being shot off ramps or by guns. Lang also gave viewers the first filmic depiction of a crew floating in zero gravity. *Metropolis* is frequently debated as a schizophrenic pro- or anti-Nazi text, though, as film historian Tom Gunning convincingly argues, the film's politics, like its convoluted narrative, are impossible to neatly decipher one way or the other. The film was written by Lang's wife, Thea Von Harbou (1888–1954), who later joined the Nazi party. In *Metropolis*, a futuristic city is powered by laborers who toil on machines beneath the surface. The film's powerful visual design—clearly echoed in *Blade Runner*—combines gothic and medieval elements with futuristic skyscrapers. An allegory of social power, the film literalizes social relations through topography by putting the powerful above ground and the powerless beneath. Like so many science fiction films that have followed it—*Escape from New York* (1981), *Brazil* (1985), *Dark City* (1998)—*Metropolis* is a film in which the city is as much a character as any of the flesh and blood protagonists.

THE GOLDEN AGE OF THE 1950s

Starting with *Destination Moon*, the 1950s saw an explosion of sci-fi. This increase can be attributed to several factors. In the post-World War II years the American film industry floundered following a legal decision that dismantled its longstanding monopoly on production, distribution, and exhibition. At the same time, suburbanization and the baby boom kept people at home, away from the old downtown movie theaters, and television stole much of the film audience. To lure viewers from the small screen to the big screen, many Hollywood films were produced in wide-screen formats. As well, they were also increasingly shot in color and featured gimmicks such as 3-D. Science fiction films, along with horror films, had stories that were perfect for exploiting color, 3-D, and other attention-grabbing devices. The spectacular nature of science fiction and horror pictures was seen as appealing to "immature" tastes, which meant these films could be marketed to the newly conceptualized teenage market. Universal-International became well known for making some of the more prestigious science fiction films of the era, such as *The Incredible Shrinking Man* (1957). At the same time, science fiction and horror became the preferred genres of a newly emerging low-budget independent movement, of which Roger Corman (b. 1926) (*Monster from the Ocean Floor* [1954]; *The Wasp Woman* [1960]) was the most important figure.

The popularity of sci-fi films at that time was strongly linked to mounting nuclear anxieties and the Cold War. Movies like *Them!* (1954) and *Tarantula* (1955) pictured nature run amuck with giant irradiated insects. In splitting the atom, these films show, humankind has released forces it can neither control nor understand. Though humans are responsible for the advent of giant, murderous bugs and other animals, these films do not posit any means for humans to take responsibility for their actions. Nature takes revenge on the atomic age in the bug movies, even if American military forces usually win a temporary

JACK ARNOLD

b. Jack Arnold Waks, New Haven, Connecticut, 14 October 1916, d. 17 March 1992

Jack Arnold began as a Broadway stage actor and broke into the film industry as a director of short subjects before moving on to feature films in 1953. In science fiction films of the 1950s, alien attacks were often thinly veiled metaphors for Communist invasion. Jack Arnold's films deviated from the formula by combining aesthetic subtlety with ambitious ideas about humanity's place in the universe.

It Came from Outer Space (1953) tells the story of alien replacement of human bodies. The film was shot in 3-D, but Arnold avoided the typical ham-handed approach to the technology, using it more to stage in depth than to make objects fly at the camera. *The Creature from the Black Lagoon* (1954) and *Revenge of the Creature* (1955), notable for their underwater photography, were also restrained 3-D ventures. Both emphasize that the creature may be murderous, but that this comes from his nature, not from cruel motivations. Humans, conversely, are driven by ignoble impulses. In *Revenge*, Arnold uses 3-D to great thematic effect when the Gill Man looks directly at the camera, then falls toward the viewer. It turns out this cardboard advertisement for the creature—3-D, a marketing gimmick, is thus employed to critique marketing hype.

In *The Space Children* (1958) an alien telepathically forces children to sabotage a superweapon the military is developing. At first this seems like a standard Cold War parable, with the alien standing in for the Russians, but a twist ending reveals that children all over the world have been similarly manipulated, resulting in global disarmament. The film closes not on an anti-Russian note but rather with a strong pacifist message. *Tarantula* (1955), conversely, is probably the least politically complex of Arnold's films. The film is most remarkable for its avoidance of the evil scientist stereotype, and for its eerie use of the desert as a mysterious primordial landscape.

Arnold is best known for *The Incredible Shrinking Man* (1957). Exposed to a radioactive cloud, the protagonist begins to slowly shrink, and as his size diminishes so does his manly self-confidence. No longer a breadwinner, and reduced to living in a dollhouse, he is attacked by the family cat and presumed dead, but is actually trapped in the basement. The movie then takes an innovative aesthetic turn: the second half has no dialogue and is narrated by a voice-over monologue. The hero's Robinson Crusoe-style tale of survival culminates in the heroic murder of a spider with a sewing needle. He ultimately makes peace with his diminished stature, realizes he is visible to God, and shrinks away into oblivion. Here, Arnold shows that good science fiction, at its base, is not really about worlds beyond but about worlds within.

The latter part of Arnold's career was spent working in television, directing episodes of such series as *Gilligan's Island* (1964), *Wonder Woman* (1976), and *The Love Boat* (1977), taking his penchant for the stories of the fantastic in a different direction entirely.

RECOMMENDED VIEWING

It Came from Outer Space (1953), *The Creature from the Black Lagoon* (1954), *Revenge of the Creature* (1955), *Tarantula* (1955), *The Incredible Shrinking Man* (1957), *Space Children* (1958)

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Heather Hendershot

STEVEN SPIELBERG

b. Steven Allan Spielberg, Cincinnati, Ohio, 18 December 1946

Steven Spielberg, one of Hollywood's most prominent filmmakers, has won his highest honors—including two Academy Awards® for Best Director (1994 and 1999) and one for Best Picture (1990)—for movies not connected with science fiction. However, he is perhaps best known by audiences for his innovative sci-fi films.

By the 1970s, science fiction had developed into one of the most politically progressive genres, and SF films were frequently critical of environmental destruction, government corruption, and commercialism. Steven Spielberg changed that, starting with *Close Encounters of the Third Kind* (1977) in which peaceful aliens come to Earth to return previous abductees and take away new volunteers. Whereas many movies before it had combined state-of-the-art special effects with anxieties about technological developments, *Close Encounters* celebrates technological accomplishment with a childlike awe. The film justifies the hero's abandonment of his family for the sake of the higher goal of communing with aliens.

In *E.T. The Extra-Terrestrial* (1982), a friendly alien stranded on Earth befriends a little boy. The one moment of true menace in this feel-good movie occurs when police draw their guns to search for the alien, but Spielberg digitally eliminated the guns from the twentieth anniversary rerelease in 2002. *E.T.* is notable for its innovation in product placement; after Spielberg used Reese's Pieces™ as a plot point, sales skyrocketed. With *Jurassic Park* (1993), which featured sophisticated computer-generated imagery, Spielberg created a lucrative franchise centered on dinosaurs run amuck in an amusement park; like George Lucas, he had found that films could make as much or more money on toys, videogames, and fast-food tie-ins than could be made at the box office. Though not friendly like Spielberg's aliens, the rapacious carnivores of the three Jurassic Park films function as catalysts for mending broken human relationships.

Spielberg's more recent science fiction films have also labored to mend the family. *Artificial Intelligence: A.I.* (2001) is about a robot boy who wants to become real and be reunited with his upper-class adoptive mother. The environment has been destroyed by global warming and children can be borne only by government license, but these plot points are incidental to the film's focus on the nature of love. Only when robots are cruelly destroyed is there a hint of the dystopian impulse that fueled so much previous science fiction. In *Minority Report* (2002) Spielberg again nods to this earlier tradition. It is a tightly crafted futuristic thriller in which people are arrested for "pre-crimes," misdeeds that powerful psychics have foreseen. Spielberg adds family melodrama to the mix, ending the bleak film on a false happy note when the protagonist is reunited with his wife, who quickly conceives a child. In Spielberg's version of *War of the Worlds* (2005) family relationships are again central.

RECOMMENDED VIEWING

Jaws (1975), *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T. The Extra-Terrestrial* (1982), *Jurassic Park* (1993), *Schindler's List* (1993), *Saving Private Ryan* (1998), *Artificial Intelligence: A.I.* (2001), *Minority Report* (2002), *Munich* (2005), *War of the Worlds* (2005)

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victory shortly before the closing credits. In contrast to later, post-Watergate sci-fi films, the giant bug movies often glorify the military and the government.

The alien invasion films of the 1950s range in attitude from war-mongering to pacifist. In *The War of the Worlds* (1953), *Earth vs. The Flying Saucers* (1956), and *Invaders from Mars* (1953) the aliens are purely destructive forces. In others, such as *The Day the Earth Stood Still* (1951) and *Space Children* (1958), humans assume the worst about the aliens, who have actually come not to destroy the

world but to save it. *The Day the Earth Stood Still* offers a particularly strong peace message: an alien warns that humans must stop developing weapons or the aliens will be forced to destroy Earth, not out of animosity but simply to keep Earthlings from destroying the universe. Cautionary tales crafted in response to Cold War anxieties, alien invasion and monster films clearly state that humans have painted themselves into a corner. Ishirô Honda's (1911–1993) *Godzilla* (1954) presented a particularly dark picture of nuclear anxiety: the prehistoric dinosaur Godzilla invades not from outer space but from beneath the sea, leaving the ocean to terrorize humans after his habitat is destabilized by nuclear testing.

There are two basic approaches to the use of monsters in science fiction. In the bug movies and many alien invasion films the monster is an exterior force that attacks the world. In the second approach, the monster is among us, as in *Invasion of the Body Snatchers* (1978, 1956), infiltrating society. Taken to the extreme, monsters become indistinguishable from non-monsters. David Cronenberg's (b. 1943) films, which combine elements of horror and sci-fi, take this approach as far as possible by exploring the idea of monstrosity within the "normal," non-alien person, in particular expressing terror of the reproductive female body. In *Videodrome* (1983), for example, the protagonist retrieves a gun from a vagina-like opening in his own stomach. In these films the monster, a not-so-subtle stand-in for the voracious id, springs from within, not from a distant galaxy. Though this approach is not fully developed before Cronenberg, the roots of it are seen as early as 1956's *Forbidden Planet*, in which the monster appears to be exterior but is actually powered by the uncontrollable desires of humans.

SOCIAL CRITIQUE

Though some 1950s films contained anti-war messages, science fiction turned much more sharply to the left in the 1960s and 1970s, addressing issues such as corporate corruption, government duplicity, and ecological destruction. In 1971's *Godzilla vs. the Smog Monster*, nuclear anxieties have receded, Godzilla has become heroic, and the Smog Monster is the product not of the military but of the private corporations that have dumped toxic chemicals into Tokyo Bay. In *Silent Running* (1972), humans have destroyed all of the natural vegetation on Earth, and the only trees left are in giant greenhouses floating in space. The story is set in motion when the protagonist is ordered to destroy the greenhouses and return to Earth.

The film portraying the greatest ecological disaster is surely *Soylent Green*, in which the greenhouse effect has made Earth into an inferno and overpopulation is extreme. Only the rich have access to fresh food, while the rest of the population is forced to eat government-produced wafers that turn out to be made of dead people. The only thriving business is a posh suicide service, which is affordable for poor people because their bodies are needed to feed the living. High-class hookers are furnished with apartments. In fact, prostitutes are literally called "furniture," and though the protagonist (Charlton Heston) briefly connects emotionally with one piece of furniture, the film offers no hope that love or family can assuage the agony of this dystopian world. Pointedly, the film opens with the murder of Joseph Cotton, an actor from the Golden Age of Hollywood, and ends with the suicide of Edward G. Robinson, another star of that era. In this cruel world, there is no room to respect old heroes. The new era is embodied by the sweaty, virile Charlton Heston. Symbolizing neither old Hollywood nor the method actor of the 1950s, this swaggering dimwit is the star of the future.

In addition to tackling ecology, science fiction films of the 1960s and 1970s reacted to two important social movements of that era, civil rights and feminism. In *Planet of the Apes* (1968), American astronauts land on a planet run by apes who have enslaved humans. The apes see humans as inferior beings with no rights, and the police apes are significantly darker than the rulers and scientists. These darker, armed apes can easily be read as symbols of the black power movement, and their domination of men (whites) as positive or negative, depending on the politics of the viewer. To drive home the film's civil rights subtext, in one scene fire hoses are turned on unruly humans. Years later in *The Brother from Another Planet* (1984)—which is, with John Carpenter's (b. 1948) *They Live!* (1988), one of the few progressive science fiction films of the 1980s—a humanoid black alien slave fleeing white alien bounty hunters crash lands in New York City and takes up residence in Harlem. Taking a more literal approach than *Planet of the Apes*, John Sayles uses his black alien character to probe race relations in contemporary America.

Though criticism of racially motivated injustice has been allegorized in a number of science fiction films, the genre has been less progressive in its response to the feminist movement. In *Demon Seed* (1977) a woman is raped by a computer. In *Logan's Run* (1976), sexual liberation and the hippie credo "never trust anyone over thirty" have created an amoral and totalitarian society; "free love" is clearly shown as a destructive force. In *A Boy and His Dog*, a sexually uninhibited woman is eaten. The men of *The Stepford Wives* (1975) replace their troublesome, outspoken wives with docile robots devoted to housecleaning and sex-on-demand; this male

Steven Spielberg. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

chauvinist fantasy is presented in the most negative terms, and many viewers have interpreted the film as feminist. In what is probably the most overtly feminist science fiction film, *Born in Flames* (1983), women unite to seize media control after a failed peaceful revolution. Though less overtly feminist, *Liquid Sky* (1982) is notable for its critical representation of sexual relations; aliens come to Earth looking for heroin but instead get hooked on the pheromones released by the brain during orgasm. In extracting the pheromones they kill the orgasmic individual, but the film's heroine survives each attack because her lovers are callous (or are simply rapists) and care nothing about her sexual satisfaction.

Though science fiction films of the 1980s were generally conservative in their representations of the family and women. James Cameron's (b. 1954) *The Abyss* (1989) offers a perfect example of the punishment and rehabilitation of the outspoken "bitch" wife, while the Ripley character from the *Alien* series is clearly a product of feminism. First introduced in Ridley Scott's (b. 1937) *Alien* (1979), and reappearing in *Aliens* (1986) and two more installments in the 1990s, this powerful female character challenged previous representations of women in science fiction (and horror and action) cinema. Earlier women of science fiction were most often docile romantic leads, or occasionally resourceful like Patricia Neale's character in *The Day the Earth Stood Still*. Ripley, though, was consistently strong and smart. The third *Alien* film even took a pro-choice stance: denied a metaphorical abortion of the alien growing inside of her by the powerful men who control the corporate future, Ripley deliberately plunges to her death to defeat them.

SCHOLARLY CRITICISM

Critical writing on science fiction films is generally traced back to Susan Sontag's 1965 essay "The Imagination of Disaster," which argued that sci-fi fantasies "normalize what is psychologically unbearable," the real Cold War specter of "collective incineration and extinction which could come at any time, virtually without warning" (p. 112). Sontag contended that, "the interest of the films, aside from their considerable amount of cinematic charm, consists in this intersection between a naïve and largely debased commercial art product and the most profound dilemmas of the contemporary situation." What was novel here was that Sontag took the films seriously as manifestations of cultural consciousness; at the same time, she poked fun at their hackneyed dialogue and was dismissive of low-budget productions.

In 1980 Vivian Sobchack's *The Limits of Infinity* laid out a rigorous taxonomy of the key audiovisual elements of science fiction. In 1988 the book was rereleased as *Screening Space*, and a new chapter was added applying postmodern theory to the new wave of science fiction that followed in the wake of 1977's *Star Wars* and *Close Encounters of the Third Kind.* Sobchack is also well known for her essay "The Virginity of Astronauts: Sex and the Science Fiction Film," which uses psychoanalytic theory to consider the repression of sexuality in sci-fi and the apparent asexuality of most of the male heroes.

First published in 1985, Sobchack's essay was reprinted in Annette Kuhn's 1990 anthology *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*, a seminal volume that marked the growing scholarly interest in science fiction films. The volume included essays by J. P. Telotte, Barbara Creed, and Scott Bukatman, who would publish the influential *Terminal Identity: The Virtual Subject in Postmodern Science Fiction* in 1993. As Telotte aptly explains in *Science Fiction Film*, in *Terminal Identity* Bukatman examines films such as *Metropolis*, *Invasion of the Body Snatchers*, *Blade Runner*, and *Tron* (1982) and "suggests that the genre 'narrates the dissolution of the very ontological structures that we usually take for granted,' and that in the wake of this 'dissolution' it offers striking evidence of 'both the end of the subject and

a new subjectivity constructed at the computer station or television screen"' (p. 56).

Kuhn's volume also reprinted an important essay by Constance Penley, "Time Travel, Primal Scene and the Critical Dystopia," which had first appeared in 1986 in a special issue of the feminist journal *Camera Obscura*. Penley took Freud's primal scene as a template for understanding time travel in the mainstream *Terminator* as well as in Chris Marker's avant-garde classic *La Jetée* (1962, remade as *Twelve Monkeys* by Terry Gilliam in 1995). The emergence of feminist interest in science fiction was a striking turn of events, as the genre had long been considered the terrain of male fans, geeks, and cultists. If *Blade Runner* could almost single-handedly take credit for the postmodernist turn in science fiction criticism, it was in large part the "monstrous-feminine" (as Barbara Creed put it) of *Alien* that inspired feminist interest in science fiction films in the 1980s and 1990s. *Alien* included not only the first female action hero but also a monster explicitly marked as female, whose motivation was not world domination, as in the classic "bug-eyed monster" movies of the 1950s, but rather procreation. (A similar maternal twist had appeared in a 1967 *Star Trek* episode, "The Devil in the Dark.")

The early twenty-first century critics most interested in science fiction can be split into two camps. New media theorists are less interested in science fiction as a genre per se than they are in theorizing the cultural impact of new digital technologies. Cronenberg's *eXistenZ* (1999), for example, is of interest for its blurring of the boundaries between digital representation/gaming and reality. The other dominant strain of critical writing comes from authors doing ethnographic research on fan cultures. This research, again, is not always genre specific. Henry Jenkins's *Textual Poachers: Television Fans and Participatory Culture* included significant work on *Star Trek* fans, and he continued the topic with *Science Fiction Audiences: Watching Doctor Who and Star Trek*, co-authored with John Tulloch.

SCIENCE FICTION GOES BIG BUDGET

In *THX 1138*, a gently amplified female voice tells the tranquilized population to "buy now, buy more." Lucas's tepid critique of capitalism is ironic, of course, since a few years later he would reinvent toy licensing, famously taking a salary cut in exchange for the merchandising rights for *Star Wars*. *Star Wars* was an innocuous film with no well-known actors and an inflated special effects budget—a film doomed to fail, most people reasoned, because everyone knew that science fiction was only for nerds. Of course, this was really an adventure movie set in outer space, and it had wide appeal not only to nerds but also to the cooler set who had never been interested in science fiction. The film was followed by two sequels. The third, *Return of the Jedi* (directed by Richard Marquand, 1983), was a feel-good movie, while the second, *The Empire Strikes Back* (directed by Irvin Kershner, 1980), was darker and more compelling. As a character in Kevin Smith's *Clerks* (1994) explains, "*Empire* had the better ending. I mean, Luke gets his hand cut off, finds out Vader's his father, Han gets frozen and taken away by Boba Fett. It ends on such a down note. I mean, that's what life is, a series of down endings. All *Jedi* had was a bunch of Muppets."

Following *Star Wars*, the 1980s saw the decline of the politically engaged science fiction film. In keeping with the wider political landscape of the Reagan years, much 1980s sci-fi turned to love and family values (*E.T. The Extra-Terrestrial*, 1982; *Enemy Mine*, 1985; *Starman*, 1984). Though there were exceptions, like *The Terminator*, films such as *The Last Starfighter* (1984) celebrated spectacle more than ideas. Notably, *The Running Man* (1987) was a spectacular action movie, but within its visual excess lurked a critique of the gaudy, exploitative nature of television culture.

Beginning with Paul Verhoeven's *RoboCop* (1987) and *Total Recall* (1990), science fiction became increasingly violent, and began to merge with the action film. Whereas low-budget science fiction had been common in the 1950s, 1990s films like *Armageddon* (1998), *Deep Impact* (1998), and *Men in Black* (1997) wore their immense budgets on their sleeves and were more about awing spectators with technological prowess than provoking thought. Similarly, the return of the *Star Wars* franchise with *Star Wars: Episode I—The Phantom Menace* (1999) and *Star Wars: Episode II—Attack of the Clones* (2002) disappointed many fans who would have liked more character development and fewer video-game sequences. Notwithstanding the turn towards a big-budget action aesthetic, social critique has not completely disappeared from science fiction: *The Day After Tomorrow* (2004) revisited the ecological themes of the 1960s and 1970s; *Gattaca* (1997) recalled the nightmares of totalitarian biological control of the 1970s, merging them with contemporary fears about genetics; and *Code 46* (2003) merged the old theme of population control with a timely critique of globalization.

Though there seems to be more interest in idea-driven science fiction films in the twenty-first century, such as the first *Matrix* installment, most fans of the genre would agree that since the 1990s the most provocative sci-fi narratives have emerged not in theaters but on television in series such as *Star Trek: The Next Generation* (1987–1994), *Babylon 5* (1993–1999), and *Star Trek: Deep Space Nine* (1993–1999). In keeping with the genre's literary roots, fans of such programs have produced thousands of their own works of fiction, as well as videos, which are widely available

Steven Spielberg's* E.T. The Extra-Terrestrial *(1982) aligned science fiction with family values. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

on the Internet. Women have been in the forefront of fan fiction, producing some of the earliest *Star Trek* writings and creating "slash," homoerotic stories originally focused on *Star Trek* characters. Though the technology of digital effects has driven the move toward sci-fi-as-action-cinema, the technologies of television and the Internet have enabled the cultivation of the genre, so that in the early twenty-first century the most creative science fiction is found not on the big screen but on TV and computer screens.

SEE ALSO *Cold War; Disaster Films; Fantasy Films; Feminism; Genre; Horror Films; Special Effects*

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SCREENWRITING

Screenwriting involves all writing "for the screen." Given the history of the screen, such a category covers both fiction and documentary films since the early 1900s in the United States and throughout the world as well as work for television, video, and, in recent years, the Internet. In the beginning of film, there were no screenplays. In fact, one does not need a screenplay to make a movie. Technically, one simply needs a camera and film or a digital camera, and certainly since the first days of moving images down to "Reality TV" in recent times, there are those who specialize in using nonscripted approaches to film. But the moment fiction or narrative cinema lasting more than a few minutes began to become common, there came the realization that, as for the stage, so for film, actors and directors needed to know the story, the dialogue, and the action for the tales being told.

Script credits exist for most silent films, but as biographies, autobiographies, and studies of the period have revealed, few of these films had hard and fast scripts written by someone called a screenwriter. In many of his shorts, such as *The Haunted House* (1921), *The Boat* (1921), *The Playhouse* (1921), *The Paleface* (1922), and *Cops* (1922), Buster Keaton (1895–1966) is listed as co-screenwriter with his friend Edward F. Cline (1892–1961). It was not until the coming of sound in film, however, that writers began to call themselves screenwriters, having to write not only action but dialogue as well.

THE CLASSICAL AMERICAN SCREENPLAY

The acknowledgment of the art and craft of the screenplay, happily, was apparent from the beginning of the Academy Award® Oscars® in 1928, which virtually coincided with the introduction of sound and dialogue in cinema. Also important from the first Oscars® down to the present, the Academy has understood the importance of two distinct award categories for screenwriting: Best Original Screenplay, the first award going to one of the giants of early screenwriting, Ben Hecht (1894–1964), for *Underworld* (1927), and Best Adaptation. The first Oscar® for Adaptation was given in 1931 to Howard Estabrook (1884–1978) for *Cimarron*, based on Edna Ferber's novel.

As screen historians have noted, it was no accident that once sound films began, Hollywood rushed to entice Broadway playwrights and American novelists to move to Beverly Hills and Los Angeles. Ben Hecht was a well respected playwright before he moved to California. He wrote the stage play *The Front Page*, with Charles MacArthur (1895–1956), which became the hit film of 1931, ironically written from stage to screen by two other writers, Bartlett Cormack (1898–1942) and Charles Lederer (1911–1976). The list of Broadway playwrights and noted American novelists who went to Hollywood is a long one. It includes everyone from Sydney Howard (1885–1956), whose Pulitzer Prize-winning play, *They Knew What They Wanted* (1924), was made into three different films, and Preston Sturges (1898–1959), who became the first ever to have the credit "written and directed by" on the screen (for *The Great McGinty*, 1940, for which he received the Oscar®). It also included Robert E. Sherwood, who won an Oscar® for *The Best Years of Our Lives* (1946). Others, such as Dudley Nichols (1895–1960), writer of award-winning hits including *The Informer* (1935, Oscar®), *Bringing Up*

DUDLEY NICHOLS

b. Wapakoneta, Ohio, 6 April 1895, d. 4 January 1960

Dudley Nichols was one of the most variously talented and durable of Hollywood screenwriters throughout the 1930s and 1940s, winning an Oscar® for John Ford's *The Informer* (1935, adapted from Liam O'Flaherty's novel and co-written with Ford). In a career spanning thirty years and over sixty feature films, he proved a master of genres from westerns to screwball and romantic comedies to historical dramas and swashbuckling adventure films.

Coming to screenwriting from journalism, Nichols began as sound films became the norm in 1930. He worked with director John Ford on *Born Reckless* (1930) and went on to do eleven more scripts for Ford. His professionalism can be seen in his ability to handle adaptations and to work as a partner with other writers. *Stagecoach* (1939) stands out as one of Hollywood's best films. Nichols's script for the film, based on a story by Ernest Haycox, moved the western from a "B" category to the "A" list.

Nichols was aware of how easily a Hollywood writer could become a nameless cog in a near-mechanical production line. Some critics have accused Nichols of pretentiousness in some of his scripts, such as the one for *For Whom the Bell Tolls* (1943), an adaptation of Ernest Hemingway's novel. Some have blamed his flaws on Nichols's talent for writing on demand for directors. Certainly there is truth to the fact that by writing three to four scripts a year, quality often suffered. Yet in 1945, for instance, Nichols wrote three fine scripts for films by three different directors: Fritz Lang's *Scarlet Street*, Nichols's adaptation-remake of Jean Renoir's *La Chienne* (*The Bitch*, 1931); Leo McCarey's *The Bells of St. Mary's*, a fetching sequel to McCarey's *Going My Way* (1944) that proved Nichols's gift for building on someone else's vision; and René Clair's *And Then There Were None*, based on Agatha Christie's long-running stage play. Nichols also directed three of his own scripts, *Government Girl* (1943); *Sister Kenny* (1946); and *Mourning Becomes Electra* (1947), an adaptation of Eugene O'Neill's play.

Nichols's journalistic background helped him to bring out both a strong sense of character developed in conflict—whether be that comedy or drama—and to develop an eye for the telling details that humanize his protagonists and avoid clichés. *The Informer*, for example, demonstrates Nichols's ability to open up the darker side of human nature as he brought the starving and troubled Gypo Nolan (Victor McLaglen) into sympathetic focus in this tale of the Irish Revolution of 1922. His films tend to be morality plays, which champion a liberal perspective. Also an occasional director, Nichols ended his career with a number of interesting westerns and adventure scripts, including *The Tin Star* (1957), *Heller in Pink Tights* (1960), and *Run for the Sun* (1956), a variation of *The Most Dangerous Game*.

RECOMMENDED VIEWING

Born Reckless (1930), *The Lost Patrol* (1934), *Judge Priest* (1934), *Steamboat Round the Bend* (1935), *The Informer* (1935), *Bringing Up Baby* (1938), *Stagecoach* (1939), *Swamp Water* (1941), *Government Girl* (1943), *This Land Is Mine* (1943), *The Fugitive* (1947), *The Big Sky* (1952), *The Tin Star* (1957), *The Hangman* (1959)

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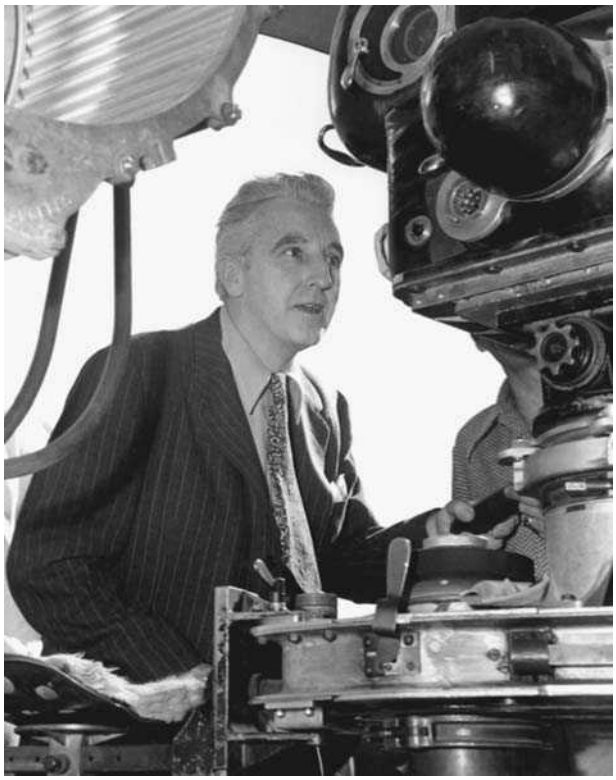
Baby (1938), and *Stagecoach* (1939), became well known from the beginning of their careers as screenwriters.

Hollywood also drew in overseas writing talent, including writer-director Billy Wilder (1906–2002) from the Austro-Hungarian Empire, who arrived in 1934 and whose teamwork with I. A. L. Diamond (1920–1988) produced the Oscar®-winning scripts for *The Lost Weekend* (1945) and *The Apartment* (1960) as well as nominated scripts for *Sunset Boulevard* (1950) and *Some Like It Hot* (1959). It is perhaps difficult to imagine how rich the cross-section of writers in Los Angeles was during the 1930s through the 1940s, when the "classical American screenplay" came to have its distinct form and substance.



Dudley Nichols on the set of* Sister Kenny *(1946). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

The term ''classical American screenplay'' suggests that during this early sound period and through Hollywood's ''golden age,'' both the profession and the form-format for screenwriting became set within certain guidelines and genres simply because the studio system demanded, consciously and unconsciously, a certain sense of both regularity and predictability given the large budgets, the strict timetables for production, and the need to systematize the whole process. To be more specific, this ''classic American screenplay'' is a narrative focused on a main protagonist (or protagonists) in either dramatic or comic conflict that, by the film's end, has been resolved, usually with the main character having learned something and grown in the process. Furthermore, the main characters are almost always sympathetic to one degree or another, particularly because they are in some way vulnerable rather than perfect, even if they are heroic. Thus Rick (Humphrey Bogart) in *Casablanca* (1942) seems to have an ordered existence running Rick's Place in Casablanca while World War II rages in Europe, but the conflict comes when his old flame Ilsa (Ingrid Bergman) walks through the door and we realize he has never gotten over the breakup of their relationship. The main story becomes resolving the unfinished business of their past love in Paris, and Rick finally learns that love means the issues are much larger than those of personal romance. He proves his love by urging that she leave with her husband to continue fighting the Nazis.

Almost every book on screenwriting—and the number of them has grown into the hundreds—emphasizes that the basic screenplay is ''Aristotelian''—that is, based on following a protagonist through a conflict with a beginning (statement of the conflict), middle (development of dealing with the conflict), and ending (resolution). Many script instructors, including Lew Hunter, the former chairman of the Screenwriting Department of the University of California at Los Angeles, emphasize ''classical'' structure as put forth by Lajos Egri in his 1942 book, *How To Write A Play* (revised in 1946 as *The Art of Dramatic Writing*). This basic structure of storytelling holds true for every genre in Hollywood cinema. For example, in comedy-dramas such as Frank Capra's *It's A Wonderful Life* (1946), George Bailey (James Stewart) faces personal and financial problems in his small town that lead him to consider suicide. But a ''vision'' of his town and family without him leads Bailey to finally accept his own life and the love of his family in a glorious conclusion in this script by Frances Goodrich, Albert Hackett, and Capra based on a story by Philip Van Doren Stern.

PARTNERS AND TEAMS

Because over the years Hollywood has developed as a highly organized business, screenplays fairly swiftly began to take on a format that by the end of the 1930s became quite systematized and that by now can be created with computerized programs such as Final Draft or Movie Magic. Briefly stated, the standard American script is under 120 pages in length, with the guideline being that ''one page equals one minute of screen time.'' Description is kept to a minimum, with very little in way of camera direction since that is the director's job. A script consists of brief description and dialogue and both are written to be a ''good read,'' as they say in Hollywood. The DreamWorks script copy of *Shrek* (2001), for instance, which is based on the book by William Steig and a script by Ted Elliott, Terry Rossio, Joe Stillman, and Roger S. H. Schulman, describes the Princess on page one as ''lovely'' and contains no description of Shrek except for the mention of his ''large green hand.''

Other ''regulations'' include ones stipulating there be ''no photos or graphics'' in scripts and that they must be printed on three-holed paper with two metal brats holding the script together. Beginning screenwriters are always told that ''Everyone is looking for reasons

not to read your script," so violations of these "rules" can lead to a script being tossed or recycled.

While format was becoming more regularized throughout the 1930s and 1940s, it was also becoming the rule that seldom were Hollywood scripts penned by one author from start to finish. Many writers formed lasting script partnerships, as in the case of Wilder and Diamond. Herschel Weingrod and Timothy Harris, for instance, produced a string of hits from *Trading Places* (1983) and *Twins* (1988, with William Davies and William Osborne also credited) to *Space Jam* (1996, with Leo Benvenuti and Steve Rudnick writing as well), working together five days a week for years. Poetry does not lend itself easily to multiple authorship, but there is something about bouncing ideas off one another that works in collaborative screenwriting.

Even *Casablanca*, instead of being a single-authored work like a novel, short story, or poem, was written through a very complex series of versions and events, by Julius J. and Philip G. Epstein, together with Howard Koch (1902–1995). "Contributions" came from Aeneas MacKenzie and Hal Wallis, "among others," and the script was "adapted" from an unpublished play, "Everybody Comes to Rick's," by Murray Burnett and Joan Alison.

As script instructors everywhere say to students of the craft every day with a smile:

> If you are not willing to see your screenplay as a blueprint that may be redone at any time and by one or more other writers, then you should not go into screenwriting at all for nobody ever paid to go into a movie theater to watch a screenplay. It is only part of a long process to make a film.

Therein lies the excitement and the disappointment of this craft that is less than 150 years old and the reason why many writers have been frustrated by their Hollywood experiences.

Because of the complexities of the long road from idea to final film, the Writers Guild of America often becomes an indispensable player. Founded in 1933, the Guild built on similar organizations such as the Dramatists Guild in New York to form a service union that would help negotiate credits and rights for screenwriters. Clearly the goal has always been to elevate the status of screenwriters and the public's and the producers' awareness of their importance. While it is possible to make a film with no script, the point of a business like Hollywood, which involves increasingly larger amounts of money, is that all those involved want to see what the project is about, and so there is a need for scripts as a genesis for all that follows.

The original agreement put forth beginning in 1940 stated that contracts with Guild members must give screen credit to "the one (1), two (2), or at most three (3) writers, or two (2) teams, chiefly responsible for the completed work," and in addition that these designated writers "will be the only writers to receive screen play credit." Often the situation is not so simple, however, and so each year the WGA (www.wga.org) receives over two hundred cases that it arbitrates to determine who receives screen credit. The Guild is a valuable service for its several thousand members and the more than fifty thousand scripts that are registered with it each year.

ORIGINAL FILMS VERSUS ADAPTATIONS, REMAKES, AND SEQUELS

It should come as no surprise that in Hollywood more scripts are adaptations than original scripts from clearly original ideas. Because Hollywood has always been a business, the fact that a book or a play or even a television show has been popular certainly spurs on producers to say, "Let's make the movie!" The year 2003 even saw the "adaptation" of an amusement park ride into a hit movie (*Pirates of the Caribbean*) and similarly with a video game (*Resident Evil*). In such a manner, *Gone with the Wind* (1939) moved from the pages of Margaret Mitchell's best-selling novel to the screen in an Oscar®-winning script by Sidney Howard and others. The list is endless and the formula of "page to screen" might seem quite mechanical were it not for the fact that there are so many variations in the adaptation process.

One form of adaptation that French filmmakers in particular have come to hate is the transformation of a foreign hit into a Hollywood film to spare Americans from reading subtitles. Jean-Luc Godard's breakthrough New Wave film *À bout de souffle* (*Breathless*, 1960) became the inferior *Breathless* (1983), with Richard Gere reprising the Jean-Paul Belmondo role. Mike Nichols's *The Birdcage* (1996), with a script by Elaine May, is hardly a memorable "American" film compared to the original French-Italian comedy, *La Cage Aux Folles* (*Birds of a Feather*, 1978), but its box office receipts were more than twenty times those of the original.

Another form of adaptation is the remake. Nothing could be sounder business sense than the idea that "if it made money years ago, let's give it another chance." *Robin Hood* (1922), with Douglas Fairbanks (1883–1939) as star and screenwriter, has spawned almost a dozen remakes from *Robin and Marian* (1976) and *Robin Hood: Prince of Thieves* (1991) to parodies such as *Robin Hood: Men in Tights* (l993), with Mel Brooks writing (with several others) and directing.

Gary Cooper and Ingrid Bergman in* For Whom the Bell Tolls *(Sam Wood, 1943), adapted by Dudley Nichols from Ernest Hemingway's novel. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

In yet another form of adaptation screenwriting, the original is the source or an inspiration for the screenwriter, but the actual script and even the title differ from the original. This allows the writer to riff with the material, much like jazz artists know the tune but play with it to express their interpretation of a song. The Coen brothers' *O Brother, Where Art Thou?* (2000) was nominated for an Oscar® for such an adaptation, since it is playfully based on Homer's *Odyssey*, while the title is taken with a wink from Preston Sturges's *Sullivan's Travels* (1941), which concerns a Hollywood director of comedies, Sullivan, who wishes to make a serious movie to be called "O Brother, Where Art Thou?"

Finally, sequels (and, in some cases, prequels) suggest yet a further territory for the screenplay "based on previous films" yet forging ahead with new material. Examples include the *Star Wars*, *Batman*, and *The Terminator* series as well as *The Godfather* (1972, with a script Oscar® for writer-director Francis Ford Coppola [b. 1939] and Mario Puzo [1920–1999], author of the original novel), *The Godfather, Part II* (script by Coppola and Puzo, 1974), and *The Godfather, Part III* (again, Coppola and Puzo, 1990). The motive is once more that of capitalizing on one hit by trying to duplicate it, by simply extending the story, characters, and even the themes, providing "familiarity with a difference," in a manner not unlike genre films. In a sense, such a concept for cinema pulls the screenwriter into the territory of television series writing, with its problem of making each episode of a show recognizable yet somehow original as well.

Original screenplays, however, have always been in play, and they are especially worth celebrating. Callie Khouri won an Oscar® for her first script, *Thelma and*

PADDY CHAYEFSKY

b. Sidney Aaron Chayefsky, New York, New York, 29 January 1923, d. 1 August 1981

Three-time Oscar®-winning screenwriter Paddy Chayefsky was equally well known as a playwright, novelist, composer, and producer. He had a fine ear for dialogue and an ability to use all media from radio and television to the stage and cinema to explore social issues and to question political and cultural stereotypes.

A graduate of the City College of New York, a semi-pro football player for the Kingsbridge Trojans in the Bronx, and a Purple Heart-winning soldier in World War II, Chayefsky began his creative work as a playwright in England while recovering from wounds sustained in the war. Throughout the 1950s his work for the stage, television, and then the cinema grew out of his own finely etched stories based on his youth in New York City. *As Young As You Feel* (1951), a story of a printing company employee who does not want to retire at age sixty-five, was the first film based on one of his stories.

In the television play *Marty* (1953), Rod Steiger brought to life Chayefsky's touching tale of a Bronx butcher who finds love unexpectedly. Considered the golden boy of television during its golden age, Chayefsky also wrote film scripts. The 1955 film version of *Marty*, directed by Delbert Mann and starring Ernest Borgnine and Betsy Blair, won Chayefsky his first Oscar®, along with Oscars® for Best Picture, Best Director, and Best Actor.

Dividing his energy between Broadway and Hollywood, Chayefsky went on to shape film scripts. His Oscar®-nominated script for *The Goddess* (1958), about Marilyn Monroe's complex and finally tragic hunger for stardom, created tight, effective dialogue that thrust actress Kim Stanley, performing in her first film role, into the spotlight. Perhaps because of his natural feel for both stage and screen, actors thrived in the well-defined characters Chayefsky created. James Garner claims that his favorite film was *The Americanization of Emily* (1964), which co-starred Julie Andrews as the love interest for Garner's World War II American soldier character. The sharply written script still rings true today as a delightful "battle of the sexes" in the tradition of edgy romantic comedy, while at the same time, Chayefsky's social criticism provides a strong antiwar message.

In the 1970s Chayefsky moved away from dramas of social realism and experimented with darker humor and broader satire in *The Hospital* (1971, his second Oscar®) and *Network* (1976, his third Oscar®). *Altered States* (1980), based on his own novel, was his last script, but Chayefsky was so upset with the finished film that he withdrew his name from the credits when his sense of characterization became lost in the film's "mind-bending" special effects.

RECOMMENDED VIEWING

Marty (1955), *The Bachelor Party* (1957), *The Goddess* (1958), *The Americanization of Emily* (1964), *The Hospital* (1971), *Network* (1976)

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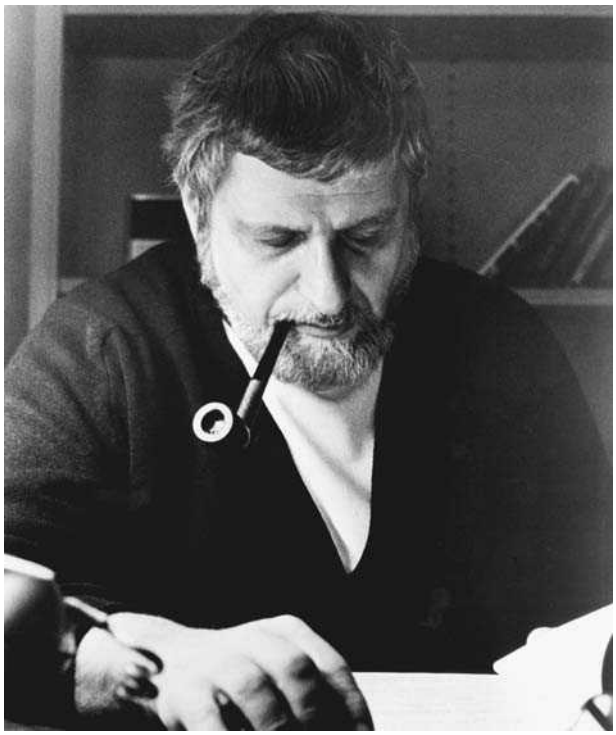
Louise (1991), which came from a combination of her imagination and her experiences. Similarly, the long list of Oscars® for original scripts is an impressive one, including, to mention but a few, John Huston's *The Treasure of the Sierra Madre* (1948), William Inge's *Splendor in the Grass* (1961), William Rose's *Guess Who's Coming to Dinner* (1967), William Goldman's *Butch Cassidy and the Sundance Kid* (1969), Robert Towne's *Chinatown* (1974), John Briley's *Gandhi* (1982), Jane Campion's *The Piano* (1993), and Alan Ball's *American Beauty* (1999).

THE POLITICS OF SCREENWRITING

The darkest period in American screenwriting was certainly during the anticommunist scare period following World War II and into the 1950s. In 1947 the House



Paddy Chayefsky. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Un-American Activities Committee (HUAC) began hearings that brought in "friendly" Hollywood individuals who began testifying about "Communist" influences being introduced into films by certain filmmakers and writers. The result of the hearings in Washington, D.C., was the creation of an informal Hollywood blacklist of writers and directors who were not to be hired. Particularly prominent on this list were the Hollywood Ten, which included Dalton Trumbo (1905–1976), Ring Lardner Jr. (1885–1933), and Michael Wilson (1914–1978), but it affected many more, including Jules Dassin (b. 1911), Bernard Gordon (b. 1918), Maurice Rapf (1914–2003), and Walter Bernstein (b. 1919), who later managed something of a comic revenge with a splendid script for Martin Ritt's *The Front* (1976), which treats the story of the way many producers used "front" writers to cover for actual blacklisted writers who were secretly still writing. For many, it was a long battle to gain their rightful credits on scripts written "under cover." Trumbo received credit after the blacklist period for films such as *Roman Holiday* (1953) and *The Brave One* (1957), while Michael Wilson (1914–1976) won credit, after his death, for his scripts for *Friendly Persuasion* (1956), *The Bridge on the River Kwai* (1957), and *Lawrence of Arabia* (1962).

Many memorable films have been made as low-budget, independent projects based on scripts that take chances and purposely break the so-called rules of Hollywood screenwriting. Steven Soderbergh's debut feature as writer-director, *sex, lies, and videotape* (1989), walked off with the top Cannes Festival prize as a film with almost no sex but lots of lies, very good dialogue, and character shading much in the tradition of French films of the 1950s and 1960s. Shot in Soderbergh's home state of Louisiana rather than in Hollywood, the film's sharply written script pointed the way not only for the Sundance Film Festival in future years but for the multitude of independents that followed. Quentin Tarantino's *Pulp Fiction* (co-written with Roger Avary, 1994), for instance, breaks up the classical narrative of following a main protagonist through a basically chronological story to its resolution by mixing together several narratives with intersecting characters but told in jumbled time frames, so that by film's end, when Vincent Vega (John Travolta) and Jules (Samuel L. Jackson) "dance" out of the diner, viewers must remember that this "conclusion" in fact takes place earlier, as Vincent is already dead.

In recent years, the line between a clearly independent script and a Hollywood-supported project has become blurred. A collaborative effort such as Ang Lee's *Wo hu cang long* (*Crouching Tiger, Hidden Dragon*, 2000) is a special mixture of Hollywood and foreign, independent, and Hong Kong kung fu, all blended into a memorable script and film. Based on a novel by Du Lu Wang, the script was written by American screenwriter and co-producer James Schamus and Hui-Ling Wang from Taiwan, who had previously written *Yin shi nan nu* (*Eat Drink Man Woman*, 1994) together. But also on the project was Taiwanese screenwriter Kuo Jung Tsai, whom Schamus never met while writing.

EUROPEAN SCREENWRITING AND BEYOND

Jean-Luc Godard (b. 1930) used to like saying that his films had a beginning, middle, and end, but not necessarily in that order. Although popular cinema in France and Italy, for example, had recognized screenwriters critically, such a playful and eclectic approach to screenwriting and filmmaking as suggested by Godard's comment has traditionally characterized the more personal cinemas of many nations of Europe and elsewhere. What became known as the "auteur theory" was simply an acknowledgment of a European film tradition wherein filmmakers thought of themselves as the complete "author" of the film, from script to final cut. While writers calling themselves screenwriters emerged in Hollywood as early as the late 1920s, there were few European filmmakers or writers who would call

themselves "screenwriters." In contrast to Hollywood, where few have ever been both writers and directors on the same film, in Europe and other countries around the world, the "double-duty" position of writer-director has been the norm. The advantage of the auteur approach is that films get made with a consistent vision and with a minimum of interference from teams of writers, producers, and others. Thus an Ingmar Bergman (b. 1918) film such as *Det Sjunde inseglet* (*The Seventh Seal*, 1957) or *Trollflöjten* (*The Magic Flute*, 1975) is easily recognizable as a "Bergman film" because of his control from page to screen in all aspects of filmmaking. And François Truffaut's (1932–1984) films became recognizable as "Truffaut films" because of his consistent themes and characters, even when he only cowrote a script as in *Jules et Jim* (*Jules and Jim*, 1962).

But even with auteurs there are variations, as with those auteurs who actually liked to write with a team or partner. *La Dolce Vita* (1960), for instance, was written by director Federico Fellini (1920–1993) and three script friends: Tullio Pinelli, Brunello Rondi, and Ennio Flaiano. Furthermore, many European practices would be unheard of under WGA standards and contracts for assigning screen credit. The Greek filmmaker-screenwriter Theo Angelopoulos (b. 1935) likes to share story ideas with the Italian screenwriter Tonino Guerra (b. 1920) and sometimes others, even if they do not actually write the script but simply write notes or give advice and feedback.

The differences between Hollywood scripts and those of Europe and other countries over the years should be acknowledged as well. Ingmar Bergman's scripts read more like short stories than scripts, for he knew he was writing for himself, and thus the script was more like an outline; he knew he would figure out later what he wanted for lighting, sets, and actors' performances.

One reason for the rigid and set format and look of the Hollywood script is that it is the result of negotiation between many people, who in some cases may not even know each other. By writing a script with his novelist friend, Bohumil Hrabal (1914–1997), for *Ostre sledované vlaky* (*Closely Observed Trains*, 1966), based on Hrabal's novel, Jirí Menzel (b. 1938) of Czechoslovakia avoided what most young American screenwriters must do: write so that complete strangers "get" your story, characters, and themes.

Many independent scripts seem more like Hollywood offshoots than risk-taking, innovative works. But there are certainly thousands of scripts written by individuals throughout the country and the world who have taken workshops such as those given by Syd Field and Robert McKee or have attended script conferences such as those in Austin, Texas, and Santa Fe, New Mexico, as well as in Hollywood (the Hollywood Film Festival, for instance, at www.hollywoodfilmfestival.com). A variety of online script courses (such as UCLA's www.filmprograms.ucla.edu) and Web sites exist that are dedicated to help "pitch" and list scripts and to inform writers about what producers are looking for. An ever-growing number of screenwriting magazines offer to help the independent and aspiring screenwriter, including *Screentalk* (www.screentalk.biz) and *Scr(i)pt* (www. scriptmag.com).

The hundreds of books on screenwriting that now exist have become quite specialized. Noah Lukeman's book is summarized by its title, *The First Five Pages*, while Thomas Pope's *Good Scripts Bad Scripts* is subtitled *Learning the Craft of Screenwriting Through 25 of the Best and Worst Films in History*. Other books on screenwriting include Erik Joseph's *How to Enter Screenplay Contests and Win* and Max Adams's *The Screenwriter's Survival Guide*.

Despite these numerous guides, it is ultimately the quality of the script that counts. No one has summed up the importance of screenwriting better than the Japanese director Akira Kurosawa: "With a good script, a good director can produce a masterpiece; with the same script, a mediocre director can make a passable film. But with a bad script even a good director can't possibly make a good film" (p. 193).

SEE ALSO *Adaptation; Auteur Theory and Authorship; Direction; Production Process; Sequels, Series, and Remakes; Studio System*

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Andrew Horton

SCREWBALL COMEDY

In the mid-1930s a new film genre, screwball comedy, arose in American cinema. Based upon the old "boy-meets-girl" formula turned topsy-turvy, it generally presented the eccentric, female-dominated courtship of an upper-class couple. Archetypal examples include *Bringing Up Baby* (1938) and its loose remake, *What's Up, Doc?* (1972). The birth of this approach, which might also be labeled "new American farce," was due to developments that occurred in the early 1930s.

ORIGINS

Screwball comedy was tied to a period of transition in American humor that gained momentum by the late 1920s. The dominant comedy character had been the capable cracker-barrel type, such as Will Rogers; it now became an antihero, best exemplified by characters in *The New Yorker* writings of Robert Benchley (1889–1945) and James Thurber (1894–1961), or Leo McCarey's (1898–1969) silent comedy shorts with Laurel and Hardy. (McCarey would later direct the screwball classic *The Awful Truth*, 1937). Antiheroic humor is driven by the ritualistic humiliation of the male; screwball comedy merely dresses up the setting and substitutes beautiful people for this farcical battle of the sexes.

The Great Depression fueled the antiheroic nature of the screwball genre. Moviegoers looked to the movies as a means of lighthearted escape from their everyday worries. Coupled with this was the Depression-era fascination with the upper classes, which is still a component of the genre, as in the wealthy backdrop of *Four Weddings and a Funeral* (1994). Moreover, screwball plotlines sometimes pair couples from different classes, as in Frank Capra's (1897–1991) watershed work, *It Happened One Night* (1934), in which a blue-collar reporter (Clark Gable) and a runaway heiress (Claudette Colbert) squabble but eventually fall in love. This romance becomes a metaphor for various forms of reconciliation, be it romantic or generational. Garry Marshall updated many of these components in his 1999 salute to the genre, *Runaway Bride*, which featured both a reporter (Richard Gere) and a woman with commitment issues (Julia Roberts). Similarly, writer and director Steve Gordon (b. 1938) brilliantly focuses on the genre's occasional union of classes in *Arthur* (1981), with a billionaire (Dudley Moore) falling for a waitress (Liza Minnelli).

Hollywood's implementation of the Production Code in 1934 also affected screwball comedy. This same year saw the release of such pioneering examples of the genre as Howard Hawks's (1896–1977) *Twentieth Century* and *It Happened One Night*. Since American censorship has always been more concerned with sexuality than with violence, it hardly seems a coincidence that a genre sometimes referred to as "the sex comedy without sex" should blossom at the same time the code appeared.

A fourth period factor was the film industry's then recent embrace of sound technology. Whereas silent comedy keyed upon the solo-hero status of personality comedians such as Charlie Chaplin (1889–1977) and Buster Keaton (1895–1966), talking pictures were geared toward the verbal interaction of doubled heroes, such as the screwball couple. Even the early sound personality comedian films had a multiple-hero interaction, with the 1930s being the heyday of comedy teams from the celebrated Marx Brothers to period favorites such as Wheeler and

CARY GRANT

b. Archibald Alexander Leach, Bristol, England, 18 January 1904, d. 29 November 1986

Cary Grant put his stamp on screwball comedy like no other performer. In the genre's heyday he seemed to appear in every other watershed film. These classics include *The Awful Truth* and *Topper* (both 1937), *Holiday* and *Bringing Up Baby* (both 1938), *His Girl Friday* (1939), and *My Favorite Wife* (1940). Moreover, in the post–World War II era, when screwball comedy was less frequently produced, he starred in two excellent revisionist examples of the genre directed by one of the major directors of screwball comedy, Howard Hawks: *I Was a Male War Bride* (1949) and *Monkey Business* (1952). In the formulaic world of screwball comedy, Grant remains the genre's only indispensable actor.

The Grant screwball comedy persona was a product of his ability to combine great physical and visual comedic skills with the more traditional characteristics of the leading man. Here was something unique—a visual comedian who was tall, dark, and handsome, and who had a pleasant speaking voice. It is a generally ignored fact that the boy Archie Leach (Cary Grant) began his entertainment career as an acrobatic comic in the music halls and variety theaters of England. This was an early training ground not unlike that experienced by one of Grant's favorite comedians—Charlie Chaplin. Still, the suave Grant brought a touch of class to slapstick. And conversely, just as he elevated low comedy, the physical shtick gave him a touch of the everyman. One cannot emphasize enough the attractiveness of Grant's double-edged screwball persona.

The finishing touch on Grant's comedy persona came courtesy of pivotal screwball director Leo McCarey and the making of *The Awful Truth*. McCarey's storytelling actions were so infectious that the performers often ended up aping the director. Grant's screen penchant for everything from flirtatiously self-deprecating humor to the amusingly expressive use of his hands and eyes were all signature trademarks of McCarey long before they became synonymous with the actor; Grant brought the quizzical cocked head, the eye-popping expressions, the forward lunge of surprise, inspired double takes, and an athletic agility to the McCarey character.

While McCarey molded the Grant screwball persona, director Howard Hawks maximized the actor's gifts to the genre in *Bringing Up Baby*, *His Girl Friday*, *I Was a Male War Bride*, and *Monkey Business*. Hawks's one addition to the Grant screwball shtick was the absentminded professor demeanor. But the succinct take on Grant's screwball success remains that combination of movie-star good looks and a flair for being funny.

RECOMMENDED VIEWING

Topper (1937), *The Awful Truth* (1937), *Bringing Up Baby* (1938), *Holiday* (1938), *Only Angels Have Wings* (1939), *His Girl Friday* (1939), *The Philadelphia Story* (1940), *My Favorite Wife* (1940), *Arsenic and Old Lace* (1944), *Notorious* (1946), *Mr. Blandings Builds His Dream House* (1948), *I Was a Male War Bride* (1949), *Monkey Business* (1952), *To Catch a Thief* (1955), *North by Northwest* (1959), *Operation Petticoat* (1959), *Charade* (1963)

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Wes D. Gehring

Woolsey and the Ritz Brothers. The extension of these manic comedy teams also influenced screwball comedy. A defining trait of the screwball couple was having them act more like broad comedians. They were sophisticates gone silly. Pioneering examples of the sexy but clowning screwball couple include John Barrymore (1882–1942) and Carole Lombard (1908–1942), interacting in zany slapstick situations in Hawks's benchmark *Twentieth Century*, and Gable and Colbert, pretending to be an argumentative married couple in *It Happened One Night*.

Yet another catalyst in the 1930s for screwball comedy was the genre's marriage of directors trained in silent comedy to the army of wordsmiths who descended upon Hollywood with the coming of sound. Journalists,

Cary Grant at the time of* That Touch of Mink *(Delbert Mann, 1962). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

playwrights, novelists, humorists, and every other kind of writer found at least a temporary California home as the film capital panicked over the sudden importance of words. All this talent helped usher in a golden age of dialogue comedy. Frequently these writers fed on their journalistic past. Thus a good number of screwball comedies have a newspaper backdrop, from the studio era's *It Happened One Night*, *Nothing Sacred* (1937), and *His Girl Friday* (1940) to *Runaway Bride*.

Screwball comedy's wittiest dialogue was the product of former Broadway playwright Preston Sturges (1898-1959), the writer and director of such watershed examples of the genre as *The Lady Eve* (1941) and *The Palm Beach Story* (1942). But he was also a student of slapstick, which made him a perfect auteur for a farcical genre defined by both verbal wit and visual comedy. Sturges notwithstanding, most of the key screwball directors, such as McCarey and Hawks, received their cinematic start in silent pictures. Indeed, McCarey's motto was "do it visually." Consequently, the sight gag (from a facial expression to a fall) was a natural component of the screwball comedy arsenal.

RELATIONSHIPS AND GENDER

Screwball comedy is often confused with romantic comedy, but while the two genres share some elements, screwball comedy is a parody of romantic comedy. Romantic comedy's earnestness regarding love, as found in the impassioned conclusions of *When Harry Met Sally . . .* (1989) and *As Good As It Gets* (1997), is entirely absent from screwball comedy. Such sentiments would immediately be subject to satirical rebuke. For example, in the screwball *What's Up, Doc?*, the traditional love interest (Madeline Kahn) observes, "As the years go by, romance fades, and something else takes its place. Do you know what that is?" The devastatingly funny put-down from her fiancé (Ryan O'Neal, star of the earlier *Love Story* [1970], no less), is "Senility." The screwball genre always accents the silly over the sentimental. For instance, in the noteworthy *My Man Godfrey* (1936), the first period film to rate the screwball label, Carole Lombard decides that William Powell's having put her in the shower fully dressed is the height of romance, and she next proceeds to jump up and down on her bed, joyfully spraying water everywhere.

Avoiding serious and/or melodramatic overtones (such as in *Love Affair* [1939] and *Sleepless in Seattle* [1993]), screwball comedy instead shows irreverence for love and an assortment of other topics, including itself. *The Awful Truth* and *Nothing Scared* both burlesque scenes from Capra's populist romance *Mr. Deeds Goes to Town* (1936), which is sometimes wrongly labeled a screwball comedy. In *Twentieth Century* John Barrymore spoofs his "Great Profile" with a putty nose, while Cary Grant mocks his real name (Archie Leach) in *His Girl Friday*. And at the close of *What's Up, Doc?* Ryan O'Neal ridicules the romantic drivel, "Love means never having to say you're sorry," the tag line from *Love Story*.

Coupled with this affectionate parody are occasional patches of more biting satire, such as Ben Hecht's frequent comic diatribes against journalism in his *Nothing Sacred* script, or onetime lawyer McCarey derailing the courtroom in both *The Awful Truth* and *My Favorite Wife* (1940). Joining journalism and law as an especially popular screwball satirical target, is academia and intellectual pretension; the "dean" of this approach is Howard Hawks, with his winning trilogy *Bringing Up Baby*, *Ball of Fire* (1941), and *Monkey Business* (1952). Other skewered subjects include the upper class, in *My Man Godfrey*; Las Vegas and the mob, in *Honeymoon in Vegas* (1992); gay stereotypes, in *In & Out* (1997); and the makeover mentality in *Bridget Jones's Diary* (2001).

The crazy characters of screwball comedies contrast sharply with their realistic romantic counterparts. For

example, James Stewart's clerk in *The Shop Around the Corner* (1940) and Tom Hanks's businessman in the loose remake, *You've Got Mail* (1998), are earnest, while Irene Dunne's title character is decidedly wild in *Theodora Goes Wild* (1936). Other memorable screwball characters include Katharine Hepburn's socialite in *Bringing Up Baby*, Barbra Streisand's kook in *What's Up, Doc?*, Cary Grant on youth serum in *Monkey Business*, the skydiving Elvises in *Honeymoon in Vegas*, and Hugh Grant's flatmate (Rhys Ifans) in *Notting Hill* (1999).

When naturally zany plays thin, screwball comedy often reinvents itself by introducing a catalyst for "crazy." *Topper* (1937) ushered in a fantasy cause for eccentricity, as Cary Grant and Constance Bennett play "ectoplasmic screwballs" (ghosts) come to loosen up Roland Young's staid title character. This was followed by two sequels and numerous future fantasy variations, from *I Married a Witch* (1942) to *All of Me* (1984). More recently, the genre has used celebrity as a trigger for screwball behavior, such as in *Runaway Bride*, *Notting Hill*, and *America's Sweethearts* (2001).

While romantic comedy follows a more traditional dating ritual, with the male taking the lead (usually after some maturing), as with Billy Crystal in *When Harry Met Sally...* (1989) and John Cusack in *High Fidelity*, 2000), screwball comedy is female driven, with an eccentric heroine saving an antiheroic leading man from a rigid (read "dead") lifestyle. Classic examples include Hepburn rescuing Grant from a double dose of dead (a bloodless career and an equally sterile fiancée) in *Bringing Up Baby*, Liza Minnelli freeing Dudley Moore from the same dual dilemma in *Arthur*, and Lily Tomlin helping Steve Martin evade yet another domineering fiancée and dead-end job (lawyer) in *All of Me*. This free-spirited emancipator is usually a force to be reckoned with, be it Goldie Hawn's pathological liar in *Housesitter* (1992, first cousin to Lombard's master fibber in *True Confession*, 1937), or more recently, Queen Latifah, who awakens Steve Martin's "wild and crazy" past in *Bringing Down the House* (2003). The inevitability of the screwball heroine's victory is nicely summarized by Streisand at the close of *What's Up, Doc?*: "You can't fight a tidal wave." Still, the genre also has room for the antiheroic screwball heroine who wins despite herself, such as Renée Zellweger's title character in *Bridget Jones's Diary*. Eventually, she both loosens up the classically rigid male (Colin Firth) and frees him from a domineering, deadening fiancée.

Pace also plays a major role in screwball comedy. While the romantic story slows to narrative apoplexy at the close as the audience agonizes over whether the couple will ultimately get together, as in Tom Hanks's drawn-out orchestration of love at the end of *You've Got Mail*, or Billy Crystal's finally reconnecting with Meg Ryan at the conclusion of *When Harry Met Sally...*, screwball comedy's normally quick pacing escalates even more near the finale, as the title of *Theodora Goes Wild* suggests. This pell-mell speed is often coupled with genre-defining action, such as Hepburn knocking down Grant's bronotosaurus skeleton (symbolically the last vestiges of his academic rigidity) in *Bringing Up Baby*, and Martin and Tomlin concluding *All of Me* with an out-of-control jazz dance number, designating the death of his law career to become a musician.

As this overview suggests, the screwball formula has not changed markedly since the 1930s. Today's take on the genre might actually have gay characters, as in *In & Out* and *My Best Friend's Wedding* (1997), whereas a pioneering screwball comedy only teases about it—as when a frilly nightgowned Cary Grant jumps in the air and yells, "I just went gay all of a sudden!" in *Bringing Up Baby*. New catalysts for craziness, such as celebrity, have evolved, as in the comic chaos Hugh Grant creates by bringing a movie star (Julia Roberts) to his grown sister's birthday party in *Notting Hill*. But these developments are merely concessions to evolving tastes, not major change. A greater issue is that the screwball heroine has lost some of her allure. For instance, both *My Best Friend's Wedding* and *Forces of Nature* (1999) start off as traditional examples of the genre. In the 1930s the leading ladies of these pictures (Julia Roberts and Sandra Bullock, respectively) would have broken up the weddings and saved the men from lives of boring rigidity, but in these two films the guys opt for the less flashy and eccentric fiancées. In a genre that normally paints the fiancée as a life-sucking drone, these pictures portray her as safe and comfortable. Ultimately, both movies break with the screwball mold and essentially embrace romantic comedy. In today's truly life-on-the-edge existence, with new dangers from terrorist acts to AIDS, unpredictability is less appealing.

Finally, the term *screwball* merits some closing clarification. Too often people wrongly pigeonhole as screwball any comedy with zany components, from films with personality comedians such as the Marx Brothers to the dark comedy of *The Royal Tenenbaums* (2001). Along related lines, just because a manic clown has a girlfriend does not make a picture a screwball comedy—all movie funny men have romantic interests. For instance, calling the dark comedy collaboration between Paul Thomas Anderson and Adam Sandler *Punch Drunk Love* (2002) a screwball comedy would be like labeling *Casablanca* (1942) a musical because Dooley Wilson sings "As Time Goes By." Screwball comedy simply uses a strong eccentric heroine to parody the traditional romance.

Katharine Hepburn and Cary Grant in* Bringing Up Baby *(Howard Hawks, 1938). ™ AND COPYRIGHT © 20TH CENTURY FOX FILM CORP./COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

SEE ALSO *Comedy; Genre; Romantic Comedy*

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Wes D. Gehring

SEMIOTICS

The terms ''semiology'' and ''semiotics'' are frequently used interchangeably by academics and film theorists. Broadly speaking, both terms refer to the study of signs and language systems, though the term semiology owes its provenance to the work of Ferdinand de Saussure (1857–1913) and semiotics to the American philosopher Charles Peirce (1839–1914). This is a deceptively simple definition of semiology, which in fact encompasses a wide range of academic debates and positions. Semiology is a theoretical model for the study of language, and its methods have been used for the analysis of a range of cultural texts, including film. This method has been championed by Structuralist academics, and its aim is to uncover what and why it is that the signs and symbols used in a cultural system mean what they do. Semiology, then, is concerned with language in its broadest sense and has given birth to some of the most notoriously difficult and abstract of theories. As a method, it focuses uncovering meaning in signs.

THE ORIGINS OF SEMIOLOGY

As a field of academic enquiry, semiology has its origin in linguistics as developed by the Swiss academic Ferdinand de Saussure. In the late nineteenth and early twentieth centuries, Saussure gave an influential series of lectures on linguistics in which he proposed semiology as a model for the investigation of language and language systems. Saussure's work was unusual in several respects, not least because, counter to the dominant approach advocated by linguists at the time, he was not concerned with uncovering the etymology of language but with the ways in which language was used in the here and now, an approach that is now usually referred to as '"synchronic' rather than 'diachronic."' Saussure did not publish his work, but following his death in 1912, his students collected his lecture notes and published them as *Course in General Linguistics*.

Saussure's major concern was to develop a science of signs. A sign can be understood as anything that carries meaning, although Saussure himself was interested exclusively in linguistic signs—that is, words. He argued that a sign consists of two indivisible components: the signifier (the way the sign is communicated) and the signified (the mental concept the sign communicates). We know that something is a sign because its two parts are indivisible—that is, we see something and we can make sense of it by giving a name to it. Saussure called this process of reading and making sense of a sign ''signification.''

By way of an example, the three letters C- A- T, in this specific order, mean something in our language system and culture. They stand in for a cat. So in this order, these three letters are a sign. The signifier here is the three letters in THIS specific order, and the signified is OUR mental concept of a cat. Crucially, Saussure notes, the relationship between the signifier and the signified is an arbitrary one. For example, the word ''cat'' does not look like a cat, nor does it have any essential ''catness'' about it. Through convention, people have agreed that those three letters stand for the concept of cat in our language and culture. The evidence of this is that in Switzerland and France, for example, the four letters C- H- A- T are a sign meaning the same thing in French.

In the United States during this same period, the pragmatist and philosopher Charles Peirce was investigating signs and sign systems, and he developed a theoretical model that he called semiotics. Peirce's semiotics was not confined to linguistic theory in the same way as Saussure's; it was more fully integrated into his philosophical interests, and it is this broader application of a theory of meaning systems that distinguishes his work.

Peirce argued that signs can be categorized as belonging to three distinct categories; iconic, indexical, and symbolic. An iconic sign looks like the thing it represents. For Peirce, this was the most effective of all forms of sign system. An indexical sign possesses some kind of physical link between the sign and the thing it represents, providing evidence that the thing represented was there. Smoke, for example, is an indexical sign of fire. A symbolic sign is arbitrarily linked to what it represents; it neither looks like the thing represented nor possesses a physical link to the thing represented. It is a sign that stands in the place of the thing represented. The written word is the best example of a symbolic sign.

Signs in Peirce's model can belong to more than one category simultaneously. This is important in film, where cinematic images are both iconic—that is, they look like the thing represented—and indexical—that is, they are evidence that someone/thing was present to be photographed. Animated and computer-generated images can be iconic but not indexical. Similarly, sound can be iconic (a voice can sound like the filmed person's voice), indexical (noises in another room can suggest that someone is there), or symbolic (a musical theme can suggest a character in a film).

SEMIOLOGY AND FRENCH CULTURAL THEORY

The theoretical model formulated by Saussure was to become especially influential amongst French cultural theorists and has inspired some of the most widely developed ideas shaping cultural products, including film. French cultural theory, especially since the late 1960s, has shaped and influenced much of the progressive research into popular culture. Perhaps the key French theorist for cultural commentators is Roland Barthes (1915–1980), who adopted Saussure's linguistic model in order to analyse popular culture from the 1950s onward, most notably in his collection of essays *Mythologies* (1957). Barthes was especially interested in what Saussure had described as the process of signification (how we make sense of signs.) He argued that signification operates at two levels: "denotation" and "connotation." Denotation describes the literal meaning of a sign. Connotation describes the process we use to interpret what we see. At the level of connotation, we judge and interpret what we have already recognized at a simpler level; we read deeper levels of meaning into things at a connotative level. For example, in the film *Rebel Without a Cause* (Nicholas Ray, 1955) the color red is used repeatedly as a motif. The titles of the film are in a bold red, James Dean wears a red jacket, Natalie Wood is first seen in a red coat and red is used as a color that links the protagonists of the film to the idea of rebellion. So, at a denotative level, we might recognize the bold red of the film's titles or James Dean's jacket as simply titles written in red and a red jacket; but at a connotative level we are able to draw on our culture's understanding of the symbolic importance of red, representing danger, anger, love, and passion.

For Barthes, analysis of popular culture using Saussure's methods uncovered the hidden or obscured meanings that lie beneath the everyday, commonsense notions of popular culture. Using semiology, Barthes conducted detailed textual analysis to "deconstruct" cultural products. His aim in this project was to reveal the workings of ideology through what he termed "myth." Barthes's concept of myth parallels the Marxist concept of "false consciousness." It is a form of naturalized language or discourse that hides itself in the notion of the commonsense. Doing so helps to maintain the status quo or consensus within a culture about socially acceptable norms of behavior and values (dominant ideology). Barthes analyzed a range of cultural products, including magazine articles, photographs, and films in order to uncover myths concerning class, ethnicity, and cultural imperialism.

While Barthes used semiology to analyze film, he was driven chiefly by the goal of uncovering the hidden ideological workings of popular culture. Even so, his approach demonstrated the usefulness of semiology as a method for systematically analyzing cinematic texts. Adopting Barthes's method, critics could undertake detailed microanalysis of films, frame by frame, in order to discuss the formal construction of cinematic images and the ways in which they are used to construct meaning. After Barthes's work became readily available in English, notably with the publication of a translation of *Mythologies* in 1972, his ideas became extremely popular among a new generation of film theorists, along with those of the French Marxist Louis Althusser. The method of analysis advocated by Barthes has been extremely useful for theorists, including Marxists, feminists, gays, and lesbians, as well as those concerned with questions of race and ethnicity.

SEMIOLOGY AND FILM THEORY

While Barthes's methods still play an important role in the development of film theory, it was Christian Metz, one of the giants of French film theory, who became best

known for the use of semiology as a method to analyze cinema. In *Film Language* (1968), Metz argued that cinema is structured like a language. Adopting Saussure's models, Metz made the distinction between "langue," a language system, and "language," a less clearly defined system of recognizable conventions. Metz contends that film cannot be regarded as comprising a "langue," in the sense of having a strict grammar and syntax equivalent to that of the written or spoken word. Unlike the written word, film's basic unit, which Metz argues is the shot, is neither symbolic nor arbitrary but iconic; therefore, it is laden with specific meaning. Metz suggests that film is a language in which each shot used in a sequence works like a unit in a linguistic statement. In his theoretical model, known as the "grande syntagmatique," Metz argues that individual cinematic texts construct their own meaning systems rather than share a unified grammar.

These ideas were developed upon and expanded by a wide range of theorists including Raymond Bellour in *The Unattainable Text* (1975), who largely supported Metz's views. Metz's ideas were nonetheless controversial and became the catalyst for heated debate amongst theorists during the 1970s and the 1980s, especially among Left Wing cultural theorists in Britain and the United States. The Italian Umberto Eco argued in "Articulations of the Cinematic Code," that the photographic image is arbitrarily constructed, just as the linguistic code is arbitrary. Stephen Heath challenged Metz's arguments, suggesting in *Questions of Cinema* (1981) that all cinema is concerned with representation and that representation itself is a form of language equivalent to Saussure's linguistic model of "langue." In a similar vein, Sam Rohdie took issue with some of Metz's key statements while calling for a continued investment in the systematic textual analysis that semiology makes possible (1975).

By the mid 1980s, the version of semiology that Metz had developed had increasingly lost favor and had become largely replaced in film studies debates by an interest in Lacanian psychoanalysis. This shift was perhaps due to a range of factors, including the waning interest in the radical leftist politics espoused by most structuralist thinkers and the emerging interest, especially amongst feminist academics within film studies, in psychoanalysis as a theoretical paradigm. Indeed, Metz himself had moved away from his investment in semiology to emphasize psychoanalysis during the mid-1970s, thus forecasting the direction that film studies would take as an academic discipline.

SEE ALSO *Film Studies, Ideology, Marxism, Structuralism and Post Structuralism*

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John Mercer

SEQUELS, SERIES, AND REMAKES

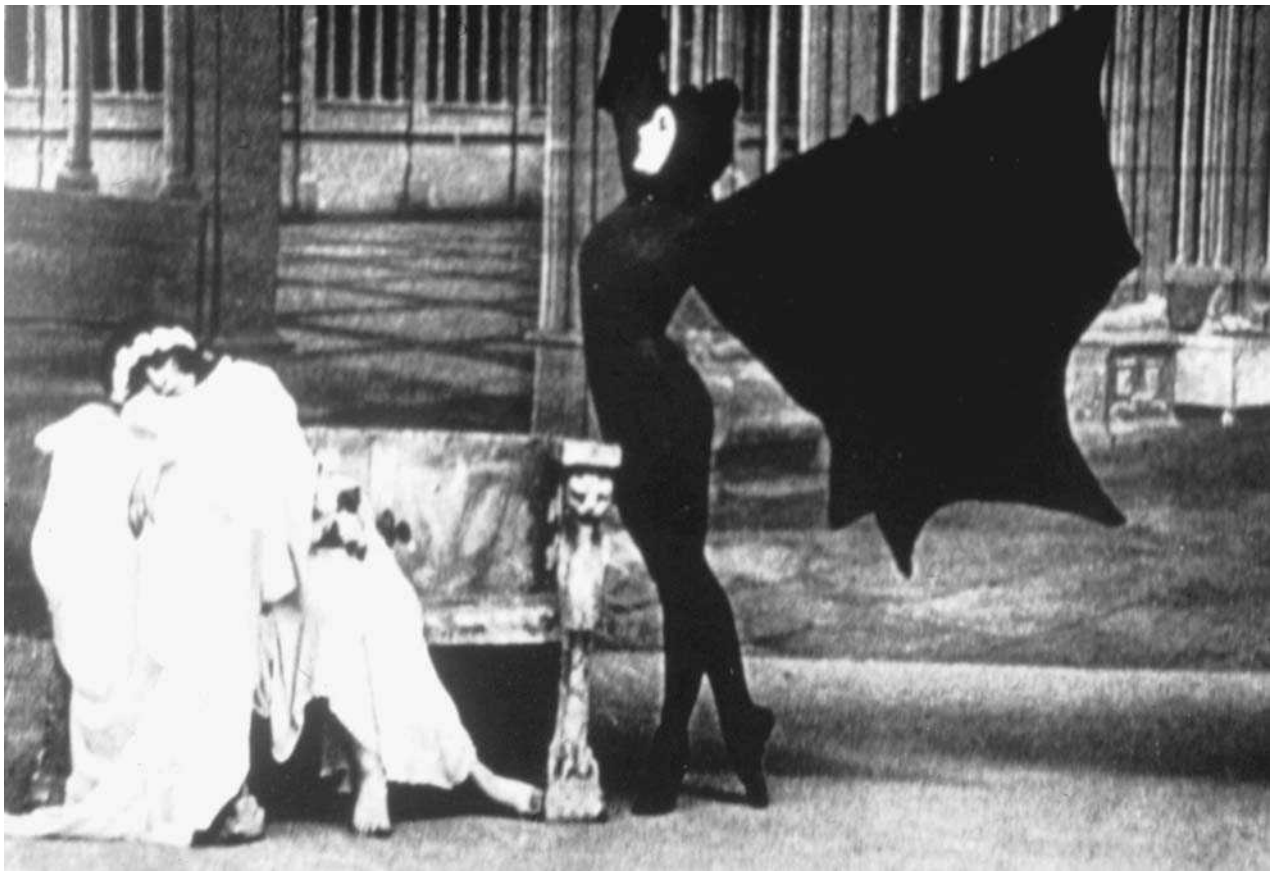
Sequels, series, serials, and remakes are evidence of the commercial imperatives governing most forms of cinema. Producers, directors, and writers have often been under pressure to recycle popular formats, formulas, and themes as a way to minimize risk and ensure profitability. Sequels, series, and remakes also reflect the tendency of most forms of entertainment and art to engage in repetition or variations on a theme. Artistic patterns can be found in all genres: trilogies, suites, triptychs, canons, rhyme schemes, and motifs, to name a few, all point to the repetitious core at the heart of most aesthetic phenomena. Yet even as sequels, series, and remakes overlap, they also establish their own individual characteristics. The Superman character, for instance, has gone through numerous incarnations, including the 1978 film *Superman* (1978), a remake of two Columbia serials (based on comic strip characters created by Jerry Siegel and Joe Schuster) that gave rise to a sequel, *Superman II* (1980), and to two more films in a series of four.

SERIES

Series are generally defined as groups of films with self-contained stories that share the same principal character or characters and often the same situations and settings. Series may be conceived as such from the outset, as was the case with *The Hazards of Helen* (119 episodes from 1914 to 1917), or, as in the case of the James Bond (over 20 films from 1962 to the present) and *Halloween* (8 films between 1978 and 2002) films, they may emerge, evolve, or become institutionalized over the course of many years. Although films in each type of series can be said to constitute episodes, "episode" as a term is probably associated more with serials and preconceived series than it is with open-ended or evolving ones.

Building on precedents established in the mass-circulation press and in popular fiction in the nineteenth and early twentieth centuries, preconceived film series first emerged in the United States with the Edison Company's *Happy Hooligan* films in 1900 and 1901. In comic or in melodramatic mode, they became firmly established as a trend in the United States and France later in the decade, with the production of Biograph's *Mr. and Mrs. Jones* films (1907–1908), Kalem's *Girl Spy* films (1909), and Yankee's *Girl Detective* films (1910) on the one hand, and Pathé's *Boireau* (1906–1909) and *Nick Carter* films (1908–1909), and Gaumont's *Romeo* (1907–1908) and *Bébé* films (1910–1912) on the other. While the move toward multireel films in the early 1910s resulted in the emergence of melodramatic serials such as *The Adventures of Kathlyn* (1913–1914) and of serial-series hybrids such as *What Happened to Mary?* (1912) and *Fantômas* (1913–1914), comedy series in one-reel and two-reel form continued to be made. These films were built around comic personalities, such as Roscoe Arbuckle (1887–1933) in the *Fatty* series (1913–1917) and Max Linder (1883-1925) in the *Max* series (1910–1917), and animated characters such as Coco the Clown and Felix the Cat.

Serials and features became the norm as far as melodramatic adventure was concerned, but comic shorts featuring the likes of Laurel and Hardy, the Three Stooges, Mickey Mouse, Bugs Bunny, and Daffy Duck continued to be made in series form in the United States for over forty years, shown alongside feature films and newsreels as an integral part of most cinema programs.



Musidora in Louis Feuillade's serial* Les Vampires *(1915). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

During the 1930s and 1940s in particular, B movies, too, became part of these programs. Whether made by small-scale independents like Monogram or Republic, minor studios like Columbia or Universal, or major studios like MGM and Twentieth Century Fox, the majority of B movies were produced in series. These included westerns such as the *Hopalong Cassidy* films (1935–1944 and 1947–1949), detective and mystery series such as *Boston Blackie* (1941–1949), *The Falcon* (1941–1949), *The Saint* (1938–1954), and *Mr. Moto* (1937–1939), medical dramas such as *Dr. Kildare* (1937–1947), and comedies such as *Andy Hardy* (1937–1958), *Henry Aldrich* (1939–1944), and *Maisie* (1939–1947). Series of A films, by contrast, were rare. Examples include Paramount's *Road* pictures (such as *Road to Morocco*) with Bob Hope and Bing Crosby (1940–1952) and RKO's *Topper* films (1937–1941), neither of which were envisaged as a series initially.

In the United States, B series disappeared, along with B movies themselves, in the 1950s, when series programming and series production became a feature of broadcast TV. During the 1960s and 1970s, series tended to evolve on the basis of follow-ups, sequels, and prequels, as in the case of the *Planet of the Apes* and *Herbie* films, as well as the *Pink Panther* and *Dirty Harry* films. At the same time, a number of western and comedy series produced in Europe and a number of martial arts films produced in Taiwan and Hong Kong were highly successful. Since then, series in the United States have continued to evolve in much the same way, often around blockbuster films such as *Superman* and *Batman* (1989), but sometimes, too, around low- or medium-budget horror films (*Friday the 13th*, *Nightmare on Elm Street*) and comedies (*Police Academy*).

SERIALS

Unlike series, serials are marked by continuous story lines. They emerged in the United States and France in the early 1910s, nearly always in melodramatic adventure mode. Prompted by the success of series films, and in the United States by the practice of showing one or two reels of multireel films on separate days, serial films drew as

LOUIS FEUILLADE

b. Lunel, France, 19 February 1873, d. 26 February 1925

Between 1907 and 1925 Louis Feuillade directed over eight hundred films in almost every contemporary genre in France, but he is now best remembered as the producer, director, and writer of serials. His career in the cinema began when he was hired as a screenwriter by Gaumont in 1905, becoming Head of Production two years later. In 1910 he began making films in series. *Fantômas*, his first serial, went into production in 1913.

Based on a series of novels by Marcel Allain and Pierre Silvestre, *Fantômas* (1913–1914) details the exploits of an arch-criminal and master of disguise and the efforts of a detective and a journalist to catch him. Set and filmed in contemporary Paris, it involves multiple acts of villainy and numerous sequences of pursuit, entrapment, and escape. Building on these elements, Feuillade's next serial, *Les Vampires* (1915–1916), centers on a gang of arch-criminals. Putting even more emphasis on disguise and multiple identity, Feuillade stages the gang's exploits, entrances, and escapes in such a way as to suggest almost uncanny or magical powers. The film's most striking character, Irma Vep (Musidora), is a true femme fatale, a figure of fear and fascination alike.

Although championed by the members of the French avant-garde, both *Les Vampires* and *Fantômas* were vilified by those who wished to elevate the cultural status of film in France. As a result, Feuillade gave his next serial, *Judex* (1917), an uplifting moral tone. Musidora was again cast as the villain. But the eponymous detective is the film's central character, his signature black cape the equivalent of the costumes worn by the criminals in Feuillade's earlier serials. Other serials followed, but they have rarely been studied in detail. However, historians of film style have shown renewed interest in Feuillade.

For many years Feuillade was considered a director whose use of deep staging and single-shot tableaux rendered him a conservative, someone who resisted the tendency toward analytical editing evident in some of his contemporaries. Later film historians, however, have seen his work as a variant on a distinct European style, its subtleties lying in the choreography of action and spectatorial attention across the duration of shots and scenes. From this perspective, Feuillade's style, one built on continual transformations in the flow of appearance, complements his fascination with protean identity and with the potentially unending structure of serial forms.

RECOMMENDED VIEWING

Fantômas (1913–1914), *Les Vampires* (1915–1916), *Judex* (1917)

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Steve Neale

well on traditions of serialized storytelling established in the early nineteenth century and perpetuated in the early twentieth by mass circulation newspapers, journals, and magazines. The links between them became clear when episodes of *What Happened to Mary?*, often cited as the first US film serial, were published in prose form in *McClure's Ladies World* in 1912, and when *Fantômas*, an adaptation of a series of crime novels, was released in France in 1913 and 1914. Most of the episodes of *What Happened to Mary?* and *Fantômas* were in fact self-contained. The first true US serial, a form in which each episode ended in a cliffhanger, was *The Adventures of Kathlyn*. It, too, was serialized in prose form, as were *Dollie of the Dailies* (1914), *The Million Dollar Mystery* (1914), and others.

The centering of serials on heroines was a distinct US phenomenon, launching Kathlyn Williams, Helen Holmes, Grace Cunard, Ruth Roland, Pearl White, and other "serial queens" to stardom. However, although serials were produced in ever-greater numbers by the end of the 1910s, the principal attraction in cinemas was the feature film. Hence serials were increasingly

Louis Feuillade. **THE KOBAL COLLECTION. REPRODUCED BY PERMISSION.**

produced as low-budget specialties by second-string studios like Universal, Vitagraph, Pathé, and Arrow, and focused more and more on male rather than female protagonists. With the establishment of the studio system, the coming of sound, the advent of the B film, and then the economic difficulties of the Great Depression, serials remained the province of "Poverty Row" specialists like Republic and Mascot (the term "Poverty Row" refers to the section of Hollywood around Sunset Boulevard and Gower Street in which the offices of a number of specialists in low-budget productions were located), and minor majors like Universal and Columbia. Designed principally for children attending matinees on Saturday mornings, serials in the 1930s and 1940s often borrowed characters and story lines from comic strips and comic books (the Green Hornet, Dick Tracy, and Captain Marvel) and sometimes mixed genres (*The Phantom Empire*, 1935) in order to augment their exotic appeal. Westerns, mysteries, jungle stories, science-fiction stories, aviation stories, and swashbucklers were otherwise the principal types. Serials like *Flash Gordon* (1936) were so popular that two sequels, *Flash Gordon's Trip to Mars* (1938) and *Flash Gordon Conquers the Universe* (1940), were produced in serial form and edited feature-length versions made of all three.

Serial production continued apace during World War II, often featuring Axis powers and agents as villains, but began to slow down during the period of industry recession and audience decline in the late 1940s. By the early 1950s Columbia and Republic were the only studios making serials, and as serials old and new became a television staple, production for the cinema in the United States ceased altogether after the release of *Perils of the Wilderness* and *Blazing the Overland Trail* in 1956.

SEQUELS

Sequels are usually defined as films that contain characters and continue story lines established in previous films. Examples include *Edison, the Man* (1940), a sequel to *Young Tom Edison* (1940), and *Father's Little Dividend* (1951), a sequel to *Father of the Bride* (1950). Prequels set characters and story lines in periods of time prior to those of previous films, as in *Butch and Sundance: The Early Days* (1979), a prequel to *Butch Cassidy and the Sundance Kid* (1969), and *Indiana Jones and the Temple of Doom* (1984), a prequel to *Raiders of the Lost Ark* (1979). *The Godfather Part II* (1974), which moves backward as well as forward in time, is an unusual mixture of both.

Sequels date back to the 1910s, when Maurice Stiller in Sweden made *Thomas Graal's Best Child* (1918) as a sequel to *Thomas Graal's Best Film* (1917). Unlike remakes, series, and serials, however, sequels did not become institutionalized until much later. In the United States, Paramount produced *Son of the Sheik* (1926) as a sequel to *The Sheik* (1921), and Douglas Fairbanks produced *Don Q, Son of Zorro* (1928) as a sequel to *The Mark of Zorro* (1920). In Germany, Fritz Lang made *The Testament of Dr. Mabuse* (1933) as a sequel to *Dr. Mabuse, der Spieler* (1922). And in the 1930s in the United States, Universal made *The Bride of Frankenstein* (1935) as a sequel to *Frankenstein* (1931), thus helping to generate what eventually became one of a number of Gothic horror series.

After the occasional sequels made in the United States in the 1940s and 1950s, it was in the 1970s and 1980s that "sequelitis," as the film critic J. Hoberman called it, appeared to take hold. *The Godfather* (1972) was followed by *The Godfather Part II*; *American Graffiti* (1973) by *More American Graffiti* (1979); *Grease* (1978) by *Grease 2* (1982); and *Jaws* (1975) by *Jaws 2* (1978), *Jaws 3-D* (1984), and eventually *Jaws the Revenge* (1987). The trend toward sequels continued unabated into the 1990s and early 2000s: *The Terminator* (1984) was followed by *Terminator 2* (1991), *Young Guns* (1988) by *Young Guns 2* (1990), *The Silence of the Lambs* (1991) by *Hannibal* (2001), and *Spiderman* (2002) by *Spiderman 2* (2004).

Sequels are thus a hallmark of what has come to be known as the New Hollywood. However, this does not mean that Hollywood prior to the 1970s was less dependent on preestablished formulas or less prone to

the recycling of characters, stories, and settings; nor does it mean that sequels as such are devoid of ideas and intelligence. On the one hand *Back to the Future, Part II* (1989) and *Back to the Future, Part III* (1990) both work playful variations on the temporal paradoxes at stake not just in *Back to the Future* (1985) (whose very title is an index of their nature) but in the sequel format itself. And *Alien* (1979) and its sequels—*Aliens* (1986), *Alien 3* (1992), and *Alien Resurrection* (1997)—each spin variations on the topics of motherhood, difference, and identity, variations whose dimensions have multiplied as the series itself has progressed. On the other hand, as Thomas Simonet points out, the recycling of stories, formulas, characters, and scripts in Hollywood in the 1940s and early 1950s was actually more extensive than it was in the 1970s and 1980s, particularly if remakes, as well as serials and series, are taken fully into account.

REMAKES

A remake is generally thought of as a film based on an earlier film, usually with minor or major variations of plot, characterization, casting, setting, or form, and sometimes language and genre as well. Examples include *Scarlet Street* (1943), Fritz Lang's Hollywood remake of Jean Renoir's French film, *La Chienne* (1931); *In the Good Old Summertime* (1949), a musical remake in color of *The Shop Around the Corner* (1940); *Chori, Chori* (1956), an Indian remake of *It Happened One Night* (1934); *The Magnificent Seven* (1960), a western remake in color of *The Seven Samurai* (1957); *The Thing* (1982), a widescreen and color remake of *The Thing from Another World* (1951); and *Black Cat* (1991) and *Point of No Return* (1993), Hong Kong and Hollywood remakes respectively of the French film *La Femme Nikita* (1990).

However, the issue of what constitutes a remake is complicated by the degree of variation involved, the extent to which original versions or previous remakes are acknowledged, and the fact that originals and previous remakes may themselves be adapted versions of novels, plays, and other preexisting sources. (There have been over a hundred film versions of *Cinderella*, over eighty film versions of *Hamlet*, and over sixty film versions of *Carmen*.) The production of different versions of films for different markets (a feature of the early sound era), and the extent to which films were copied or reshot prior to the existence of copyright legislation (a feature of the early silent era), simply add to the complications. As a result, remakes have been subject to a great deal more theoretical thinking than have serials, series, and sequels. Thomas Leitch has proposed a useful typology of remakes based on the ways in which they relate to original films and previous remakes, on the one hand, and to their common source or "property" on the other.

Leitch notes, first of all, that while producers typically pay fees for the right to adapt novels, short stories, or plays, they usually pay no such fees for the right to remake a film. He notes, too, that remakes generally seek to please a number of different audiences—those who have never heard of the original film, have heard of the film but not seen it, have seen the film but do not remember it, have seen but either did not like it or only liked it to a degree, have seen it and liked it, and so on. Although most remakes seek to be intelligible to those who have never seen or are not aware of the original, they also seek to provide additional enjoyment to those in the know.

When original films and their remakes are adaptations, other issues arise. For Leitch, remakes of adaptations take one of four different stances toward earlier adaptations and the properties adapted. The first is to *readapt* a property in the interests of fidelity, thus by implication downgrading the status of earlier versions. This is the stance often taken by remakes of classic literary texts such as *Hamlet* or *Camille*. The second is to *update* the property, revising or transforming its ingredients in obvious ways. Updates often signal their status by adopting a quasi-parodic tone (as in the 1948 and 1973 versions of *The Three Musketeers*) or, more obviously, by using titles such as *Joe Macbeth* (1955), *Camille 2000* (1969), or *Boccaccio 70* (1972). The third is to pay *homage* to a previous adaptation. Here the focus is on an earlier film rather than on its source. Examples include *Nosferatu the Vampire* (1982), a remake of *Nosferatu* (1922), itself an uncredited adaptation of *Dracula*. The fourth, simply, is to *remake* an earlier adaptation. The *true remake*, as Leitch calls it, evokes a cinematic predecessor in order to update, translate, or improve it—to highlight its insufficiencies (its dated attitudes and techniques, its foreign language and style, its inability, because of some or all of these things, to capture the essence of the property on which it is based) and thus render it superfluous. Examples cited by Leitch include the 1959 version of *Imitation of Life*, the 1981 version of *The Postman Always Rings Twice*, and such Hollywood remakes of foreign films as *Cousins* (1989), *Sommersby* (1993), and *The Vanishing* (1993).

An additional type of remake is what might be called the "authorial revision." Here, producer-directors like Alfred Hitchcock, Frank Capra, and Howard Hawks revisit, rework, or update the components of earlier films. Examples include Hitchcock's 1956 remake of *The Man Who Knew Too Much*; Capra's *Pocketful of Miracles* (1961), a remake of *Lady for a Day* (1933); and *El Dorado* (1967) and *Rio Lobo* (1970), Hawks's subsequent elaborations on the ingredients of *Rio Bravo* (1959). As the director Jean Renoir said, filmmakers often spend their careers remaking the same film. Insofar as this is

true, it returns us to the paradoxical status of repetition and repetitive forms in the cinema. For, although authorial repetition is valued as a mark of individual distinctiveness, institutional repetition, whether in series, serial, sequel, or remake form, is nearly always viewed as its opposite. This paradox lies at the core of nearly all discussions of forms of repetition in the cinema.

SEE ALSO *B Movies; Genre; Studio System*

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Steve Neale

SEXUALITY

In the broadest sense, sexuality refers to sexual behavior. While closely tied to biological urges that seem to impel human beings (and other animals) to mate, there are many socially constructed concepts that influence an understanding of sexuality. In many cultures, for example, heterosexual monogamy is considered the only "proper" sexuality, and all other types of sexual behavior are deemed sinful or unnatural. In the wake of the "sexual revolution" of the 1960s, when more men and women felt freer to explore and experiment with other types of sexual relationships, many attempted to hold onto this traditional concept of "normal" sexuality. As writers such as Michel Foucault and Judith Butler have discussed, though, the concept of sexuality (categorizing sexual desires into orientations that form identities) has been a relatively recent social development—with definitions of sexuality being contested and negotiated constantly. Concepts of sexuality have differed from era to era, and from community to community. What is considered taboo in one culture may be accepted as part of the social system in another. Consequently, all sexualities—including heterosexual monogamy—are exposed as cultural developments rather than natural drives.

Just as sexuality is intricately threaded into people's daily lives, so has it been with the history of motion pictures. For generations, heterosexual couples have used movie theater balconies and (in the post–World War II era) drive-ins for trysting. A number of major urban cinemas during the first half of the twentieth century also became cruising spots for homosexual men. Filmmakers repeatedly turned (and still do turn) toward sexuality as a method of drawing in customers. Almost as consistently, various concerned citizens (individually and in groups) voiced objections to such images and called for greater censorship and punishment. The simultaneous fascination with and outcry over representations of sexuality in motion pictures may have been partly fueled by the ongoing negotiations around definitions of sexuality across the globe during the past century. Cinema has been swept into such struggles as it reflects, disseminates, and sometimes contests dominant attitudes.

REGULATING SEXUALITY IN EARLY CINEMA

Thomas Edison's (1847–1931) first ventures into motion pictures already included representations of sexuality. Hoping to woo viewers to his kinetoscope parlors, Edison's company made short film loops that had sexual appeal: "cooch" dancers, pillow fights in a girls' dormitory, a close-up of an actor and actress in full embrace. Watching these loops through the kinetoscope created a "peep show" experience. While it seems these snippets were mainly aimed at arousing heterosexual men, heterosexual women and homosexual men may have derived pleasure at the kinetoscope of Eugen Sandow bulging and rippling his muscles—and gay historians have pointed out the possible pleasures of the clip of two men holding each other and dancing. While not all early filmmakers focused on sexuality, many did. The French film *Le Bain* (1896) followed in the peep show tradition by letting audiences watch a woman strip nude before bathing. Many early uses of shot/reverse shot, such as British "Brighton School" filmmaker G. A. Smith's *As Seen Through a Telescope* (1900), have characters looking surreptitiously at women in dishabille or couples *en flagrante*. The prevalence of such displays of sexuality indicate that they were popular with some customers,

yet others were aghast. Such alarm extended beyond the screen, as reformers criticized the opportunities that the low-lit environments of nickelodeon theaters created, even asserting that unaccompanied female patrons were likely to be kidnapped and sold into prostitution.

The clamor against nickelodeons grew so dense that the New York City police department closed down all of the city's theaters in December 1908. A number of obscenity laws and court decisions were also handed down that reformers and local police could use to shut down theaters and arrest exhibitors (and sometimes even audiences). County councils in Great Britain and city and state censor boards in the United States were given legal authority to edit salacious content from films or to ban them altogether. In the United States, the Supreme Court judged that film was a business and not an art form in 1915, and thus not protected by the Freedom of Speech provision of the Constitution. Similar actions occurred throughout much of the world by the end of the 1910s, such as the establishment of federal censorship bureaus in Denmark (1913) and in Egypt (1914), and the passage of New Zealand's Cinematograph-Film Censorship Act in 1916.

While such events may make it seem as if filmmakers were sex radicals needing to be kept under strict surveillance, most in the industry tended to endorse mainstream concepts of sexual desire. Such an assumption is borne out in the prevalence of narrative features that focus solely on patriarchal heterosexuality. The clichéd formula of "boy-meets-girl, boy-loses-girl, boy-wins-girl" became endemic in films from Hollywood to Bombay quite early in film history. Whether explicit sexual attraction or heavily muted romantic courtship, every film industry has been dominated by stories of male/female coupling. Such emphasis often created a sense that heterosexuality was the only "natural" sexual desire—if not the only desire at all. As theorist Laura Mulvey would point out in the 1970s, mainstream narrative motion pictures also tend to support a patriarchal heterosexuality by presenting women as sexual objects for men (in the narrative as well as in the audience) to ogle.

Yet cinema also could provide access to contested or "inappropriate" sexualities—demonizing them but acknowledging their existence in the process. For example, a number of US silent pictures, including *Ramona* (1910), *The Birth of a Nation* (1915), and *Broken Blossoms* (all directed by D. W. Griffith, 1919), dealt with interracial desires. Almost exclusively such stories told of the tragic, and often horrifying, consequences of these desires. Similarly, early Indian cinema often dramatized the harrowing outcomes of people loving across caste lines. In a similar vein, German cinema during the Nazi era included lurid anti-Semitic tales of Jews lusting for Aryan beauties. Motion pictures also emerged during a period of shifting roles for women in the United States and in western Europe. When women began entering the workplace in greater numbers and demanding the right to vote, these male-dominated cultures were now forced to acknowledge that women had their own sexual desires—often evidenced through rampant adoration of male motion picture stars. As a recognition of female (hetero) sexuality, the figure of the vamp—a highly eroticized female who lured men to their doom with her charms—became popular in motion pictures during the 1910s and 1920s. Actresses such as Theda Bara (1885–1955), Pola Negri (1894–1987) and Greta Garbo (1905–1990) became international stars by playing vamps. Often, sweet Victorian wives or virginal ingénues played counterpoint to the treacherous vamps—and actresses such as Mary Pickford (1892–1979) and Lillian Gish (1893–1993) became stars embodying what was considered a more appropriate female role model.

In addition to interracial (or intercaste) sexuality, and challenges to previous understandings of female sexuality, there grew a greater awareness of what the medical profession had recently termed homosexuality. At the turn of the century, concepts of homosexuality were strongly linked to concepts of gender. Consequently, homosexuals were commonly thought of as a "third sex"—men who wanted to be women, and vice versa. When homosexuality was depicted on screen at this time, filmmakers employed stereotypes of feminine men (often called "pansies") or what were termed "mannish women." Because of this definition, same-sex affection between two conventionally masculine men or two conventionally feminine women was often not regarded as homosexual. Thus same-sex characters in silent cinema sometimes embrace in a manner that would likely be regarded as suspect to today's Western audiences. When Hollywood films included homosexuals, they were minor characters, often held up for ridicule. However, a small circle of European films tried to address the topic more centrally and sympathetically— including *Vingarne* (*Wings*, 1916, Sweden), *Anders als die Anderen* (*Different from the Others*, 1919, Germany), and *Die Büsche der Pandora* (*Pandora's Box*, 1929, Germany). German films in particular were able to discuss homosexuality (and other sexual matters) more forthrightly after World War I because, for a short while, censorship laws were abolished. If such films managed to get imported to more restrictive countries, they were heavily cut.

SELF-REGULATING SEXUALITY IN HOLLYWOOD

Sex did not disappear from Hollywood cinema in the wake of the 1915 Supreme Court ruling, as vamps, pansies, and racial minorities lusting for white partners

roamed the screens—even if the narratives framed them as wicked or ridiculous. As well, various sex scandals erupted around a number of Hollywood stars in the early 1920s. Hollywood gained an image of wild parties and scandalous affairs, and studio motion pictures generally championed the growing sexual liberation of the post-Victorian "Jazz Age." In response to a renewed outcry for reform, the industry decided to create an organization for self-regulation in order to forestall any further attempts at federal regulation. Former Postmaster General Will Hays (1887–1937) was hired to head the Motion Picture Producers and Distributors of America (MPPDA) in order to oversee the morality of the industry, including the attachment of morals clauses to studio contracts and the creation of a list of "Don'ts" and "Be Carefuls" for films to follow. The British film industry had established a similar industry-founded organization as early as 1912, the British Board of Film Censors (BBFC). In general, the MPPDA's abilities were limited and functioned more as public relations. The director Cecil B. DeMille (1881–1959) shifted from making suggestive sex comedies like *Old Wives for New* (1918) and *Don't Change Your Husband* (1919) to Biblical epics like *The Ten Commandments* (1923) that still showcased a wide spectrum of sexual licentiousness—but then punished the transgressors. Hollywood films were wildly successful across the globe, and an increasingly "movie-mad" public made sex idols out of stars like Rudolf Valentino (1895–1926) and Clara Bow (1905–1965).

Renewed complaints by watchdog groups led to the industry commissioning a new set of rules called the Production Code in 1930, to more specifically outline what was acceptable and unacceptable to show or say. Yet, just as with the list of "Don'ts" and "Be Carefuls," no effective method of enforcement had been established. As the Hollywood studios grew desperate to draw audiences during the height of the Depression, sex and sexuality became even more blatant. A whole cycle of "fallen women" films (*Blonde Venus*, 1932; *Rain*, 1932; *Baby Face*, 1933) had almost every major female star playing characters turning towards prostitution. A veritable "pansy craze" developed in the early 1930s as well, with films such as *Palmy Days,* (1931) and *Call Her Savage* (1932) allowing audiences to hear the lilting lisps of effeminate men. Degrees of nudity and depictions of pre- and extramarital sexual relationships also increased.

Public opinion in the United States turned, though, by the mid-1930s. Many sought to blame the economic downturn as a result of lax morality—and saw Hollywood as a prime culprit in this slump. Soon, various groups (including the Catholic Church, which created the Legion of Decency in 1933 to monitor films) began organizing boycotts and pressing for federal intervention. Worried by this new turn of events, the studios revamped their attempts at self-regulation. In 1934 the Seal of Approval was devised as a method to enforce the provisions of the Production Code. All studios agreed to submit their films to the Production Code Administration for the Seal of Approval, and to pay a hefty fine for distributing any film that did not receive a Seal. The Production Code specifically forbade Hollywood films from acknowledging "miscegenation" (interracial sex) and "sex perversion" (homosexuality). The portrayal of heterosexuality was extremely circumscribed as well. Indications of extra- or premarital heterosexuality or of prostitution were not allowed. Even further, time limits were placed on kisses—and they could only be done with closed, dry mouths. Double beds were eliminated on-screen, even for married couples. The Production Code Administration even decided that when a reclining couple kissed on a couch in *The Merry Widow* (1934) that one foot always had to be touching the floor, supposedly keeping the couple physically incapable of "going too far." The Seal of Approval proved an effective method of self-regulation for almost the next two decades of Hollywood cinema.

While the Production Code led to a whitewashing of sexuality in Hollywood, inventive filmmakers at the major studios sometimes slyly managed to indicate sexual activity through metaphor: dissolving from a couple embracing to waves crashing or fireworks exploding (or, in the notorious final shot of *North by Northwest*, 1959, a train going into a tunnel). Dialogue could also allude to sexual attraction without actually naming the topic, as when a conversation between the characters played by Humphrey Bogart and Lauren Bacall in *The Big Sleep* (1946) seems to be about horse racing, but can also be understood as sexual flirtation. While prostitutes were officially absent from Code-era pictures, one still could find plenty of "dance-hall hostesses" and "saloon girls." Various film genres also effectively veiled libidinous energy. Sadomasochistic tendencies often filtered through horror films, for example, and romantic dance sequences in musicals worked as metaphors for sexual coupling.

Hiding sexuality under a veil of connotation was not reserved solely for heterosexuality. At various points, intimations of homosexuality were included in Hollywood films as well, and managed to slip by the watchful eye of the Production Code Administration. As queer theorist D. A. Miller has pointed out, though, once the concept of connotation is introduced, it becomes possible for many lesbian and gay male audience members to read connotative homosexuality into characters or moments that may not have been intended by the filmmakers (p. 125). Thus, rather than quelling the existence of "sex perversion," the enforcement of the Production Code may have led to a wider and more diffuse sense of homosexuality for some viewers.

CATHERINE BREILLAT

b. Bressuire, France, 13 July 1948

Based in Paris, Catherine Breillat became famous as a writer and filmmaker confronting sexuality from a candid and unsentimental viewpoint; she was even dubbed a "porno auteuriste" by some critics. Her start in film was a supporting role in Bertolucci's landmark exploration of sexual politics, *Last Tango in Paris* (1972).

Her first film as writer and director, *Une vraie jeune fille* (*A Real Young Girl*, 1976), focuses on the sexual experiences and desires of a young woman, but eschews the romanticism often associated with such tales. Instead, the main character shows no particular reaction to the plainly incestuous attention of her father. In contrast, a blue-collar worker's indifference toward her creates an insatiable passion for him. *36 fillette* (*Virgin*, 1988) and *À ma soeur!* (*Fat Girl*, 2003) are also offbeat narratives of young women coming of age. In each of these films, the female protagonists are not viewed as passive victims in a male-dominated society, but as active agents of desire grappling with their feelings, as well as the assumptions and roles that are thrust upon them by society. This is also true of many of the adult women in Breillat's other pictures, such as *Romance* (1999) and *Anatomie de l'enfer* (*Anatomy of Hell*, 2004).

Yet consistently, Breillat's films frustrate attempts to psychologically investigate the female characters. Instead, stylistic choices (including a lack of emotional response by the performers) create a sense of cold objectivity that works to keep the viewer at a distance from the characters. Rather than attempting to explain their desires, Breillat simply presents them—even when the films portray their various sexual fantasies. As Breillat herself said of one of her films, "If people go to see *Romance* with arousal on their minds they will be disappointed." Depicting the unpleasant and unlikable sides of the women characters often prevents female viewers from identifying with them.

It is perhaps this combination of dispassionate technique and forthright depiction of sex in all its polymorphous perversity that has led to numerous outcries against Breillat's films. *A Real Young Girl* had difficulties being screened upon its completion. Scenes of actual heterosexual intercourse and a shot of an erect penis in *Romance* almost kept the British Board of Film Censors (BBFC) from allowing the film into the United Kingdom. Neither film was distributed in the United States. The Ontario Film Review Board in Canada also originally banned *Fat Girl*, objecting to scenes depicting sexual activity by minors and frontal nudity. In 2002 Breillat made the film *Sex Is Comedy* (*Scènes intimes*), a self-reflexive story about a female director trying to film an explicit sex scene the way she envisions it while facing obstacles from all fronts. Often outraging both male patriarchal notions and feminists, Breillat's films create their own unique, unblinking attitude toward sexuality.

RECOMMENDED VIEWING

Une vraie jeune fille (*A Real Young Girl*, 1976), *36 fillette* (*Virgin*, 1988), *Romance* (1999), *Sex Is Comedy* (*Scènes intimes*, 2002), *À ma souer!* (*Fat Girl*, 2003), *Anatomie de l'enfer* (*Anatomy of Hell*, 2004)

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Sean Griffin

SEXUALITY BEYOND THE UNITED STATES AND WESTERN EUROPE

The development of film industries in areas outside the United States and western Europe also had to negotiate representations of sexuality. For example, in many nations where the Catholic Church held a powerful presence, such as some Latin American countries, there was a strong pressure on filmmakers to keep their representations of sexual desire within the bounds of religious doctrine. It is also important to recognize that filmic depictions of sexuality in these regions differed from motion pictures in the United States and western Europe due to different conceptualizations of sexuality. For example, while sex between men and sex between women existed across the world, the medical category of "homosexuality" was largely a western European concept during the early twentieth century. Also, while first-wave feminism had swept western Europe and the United States, creating a new image of women's active sexuality, such a movement or image had not taken hold in much

Catherine Breillat. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

of the rest of the world. Therefore, depictions of vamps, pansies, or mannish women were much more limited in motion pictures beyond the West.

It is important to recognize too that many of these populations had access to Western images. Hollywood cinema dominated the global market by the 1920s. Most of South America, Africa, and the Middle East was still under the colonial rule of various European countries—and thus exposed to the culture of their colonizers. Therefore, the expression of sexuality in many of these industries negotiated the differences between their cultures and the cultures of their rulers. The film industry in India, for example, held to the rules of propriety dictated by British culture, but also dealt with what was considered inappropriate to its own communities. While British censors allowed on-screen kissing (as long as it was chaste), it became standard not to allow couples to do so in Indian films. When India gained independence from the United Kingdom and established its Central Board of Film Censors in 1949, the ban on kissing became institutionalized, as well as forbidding displays of "indecorous dancing."

Japanese cinema provides another good example of negotiating depictions of sexuality. The Japanese film industry also kept on-screen displays of intimacy to a minimum—possibly suggesting or discussing attraction but keeping most forms of physical contact (including kissing) out of camera range. Yet, while circumspect on this issue, Japanese films had no compunction in acknowledging the existence of the geisha system. Unlike Hollywood films that strove to deny the existence of female sex workers, many Japanese pictures acknowledged geishas as part of the community structure. In the immediate aftermath of World War II, the Allied Forces oversaw the restructuring of Japanese society, which included its film industry. As part of the effort to westernize Japanese culture, filmmakers were instructed to include on-screen kissing for the first time. Thus, Japanese cinema's attitudes and portrayals of sexuality began to shift in response to the West.

SEXUALITY OUTSIDE MAINSTREAM FILMMAKING

The establishment of obscenity laws and censorship boards and the development of self-regulation within various film industries worked to circumscribe how much and what types of sexuality could be depicted in pictures produced for general entertainment. These attempts at regulation, though, also led to new types of marginalized filmmaking in various countries that dealt more explicitly with sex than was considered acceptable. The growth of an experimental cinema across Europe and the United States created a space for espousers of modernism and "bohemian" lifestyles (including feminism, free love, and homosexuality) to express themselves in films. French director Germaine Dulac's *La souriante Madame Beudet* (*The Smiling Madame Beudet*, 1922) depicted a woman's lack of sexual fulfillment in a conventional middle-class heterosexual marriage. *Un chien andalou* (*An Andalusian Dog*, 1929, France), by Salvador Dali and Luis Buñuel, presented a Surrealist portrayal of the anarchic energy generated by passionate, unruly desires. Various queer artists also used avant-garde cinema to express themselves, such as James Sibley Watson (1894–1982) and Melville Webber (1871–1947) in *Lot in Sodom* (1933, US), Kenneth Anger (b. 1927) in *Fireworks* (1947, US), and Jean Genet (1910–1986) in *Un chant d'amour* (*A Song of Love*, 1950, France).

"Stag" films were even more explicit in showing sexual intercourse. These early versions of film pornography consciously broke obscenity laws and hence were often distributed and shown surreptitiously. Working just barely within the boundaries of obscenity laws was a mode of production known as exploitation filmmaking. Made by filmmakers outside the major studios,

exploitation films sold themselves by specifically discussing those topics forbidden by the Code, such as homosexuality (*Children of Loneliness*, 1934), venereal disease (*Damaged Goods*, 1937), interracial sex (*Race Suicide*, 1937) and unwed pregnancy (*Mom and Dad*, 1945). In the 1930s and 1940s, exploitation films raised these topics, but in order to warn against them in favor of heterosexual monogamy. They also usually promised more nudity and sexually explicit scenes than they actually delivered (thus keeping within the law).

POSTWAR SEXUALITY ON FILM

World War II helped shift attitudes toward and portrayals of sexuality in the United States and western Europe. ''Cheesecake'' photography of women helped ''remind GIs of what they were fighting for.'' Members of the armed forces were given explicit education (including films) about sexually transmitted diseases. Roles for women in the workforce expanded to include what had been traditionally considered masculine jobs. Wartime demands for personnel even led military and civilian leaders to tacitly overlook the existence of homosexuality in the ranks or in the workforce. With the end of the war, though, there was a concerted effort to bring society back to pre-war notions of sexuality. Social pressures were placed on women to return to the role of homemaker, for example, and homosexuality was once again deemed a mental illness and a criminal act. Yet the 1950s saw increasing challenges to these attempts. While a ''baby boom'' erupted in the United States after the war, divorce rates also grew steadily. In 1953 *Playboy* magazine began publication. Dr. Alfred Kinsey's studies on male and female sexuality (1948, 1953) challenged long-held beliefs regarding the extent of premarital sex for women and the prevalence of homosexual activity among men. Fledgling homosexual rights groups began to form after the war as well in the United States.

Cinema was often caught up in the postwar struggles over sexuality. Many European filmmakers championed greater realism in their work after the war (often in reaction to the heavily propagandistic films during the war). As such, sexuality was treated more frankly—yet (often) not in an exploitative manner. The emphasis on realism often granted cinema greater critical regard, which various film industries were able to use to defend against censorship. The BBFC in the United Kingdom, for example, instituted the X certificate in 1951 as a method of allowing pictures to deal with more adult material instead of simply banning them. When a New York City exhibitor was arrested on obscenity charges for running the Italian film *L'Amore* (*Ways of Love*, 1948), the case went to the Supreme Court, which reversed its 1915 decision and declared that cinema was an art form protected by the Freedom of Speech clause in the Bill of Rights.

Hollywood studios were losing audiences in the 1950s, mostly to television, but also to foreign films that were often hyped as more sexually explicit (''shocking realism'' became something of a code-phrase for sex in film marketing). Many US audiences had associated European film as more adult for some time (the Czech film *Extáze* [*Ecstasy*], 1933, with a scene of Hedy Lamaar swimming nude, was released as an exploitation film in the US, for example). Yet the postwar years saw a major increase in foreign imports—including *Et Dieu . . . créa la femme* (*And God Created Woman*, 1957, France), *Les amants* (*The Lovers*, 1959, France), *Belle du Jour* (1966, France) and *Jag är nyfiken* (*I Am Curious, Yellow*, 1968, Sweden)—that confronted resistance from various local and state censors for their forthright depictions of sexuality. The international attention given to French New Wave films such as *À bout de souffle* (*Breathless*, 1960) and *Tirez sur le pianiste* (*Shoot the Piano Player*, 1960) was due to a variety of factors, one being the free discussion of sexual matters (and occasional moments of topless females). British Angry Young Man films such as *Room at the Top* (1959) and *This Sporting Life* (1963) also included frank talk about sex, and Italian director Federico Fellini's examination of contemporary Italian society, *La Dolce Vita* (*The Sweet Life*, 1960), culminated in an orgy.

A number of US filmmakers desired more open discussion of social issues after World War II, including attitudes around sexuality. Pictures about interracial romance became more prevalent, for example, possibly reacting to the wave of Japanese war brides that GIs were bringing back to the States. (While laws against ''miscegenation'' began to be repealed in certain areas, it was not until 1967 that the Supreme Court swept away all of these statutes.) Unlike silent films that tended to picture such desires as threatening, films such as *Pinky* (1949), *Broken Arrow* (1950), and *Sayonara* (1957) were usually sympathetic—yet rarely allowed the interracial relationship to succeed. Other filmmakers began specifically challenging the authority of the Production Code Administration. Otto Preminger's *The Moon Is Blue* (1953) talked about premarital sex and even used the word ''virgin.'' Denied a Seal of Approval, the film got even more publicity and became a box-office success. Combined with the new Freedom of Speech protection, the success of *The Moon Is Blue* heralded the slow demise of the Production Code. Mention of unwed pregnancies, prostitution, abortions, and teenage sex—along with pictures revealing more and more of the human body—began to proliferate in US cinema during the 1960s. Studios increasingly bent the rules by including more explicit sexual situations—from sex comedies starring Doris Day

and Rock Hudson (*Pillow Talk*, 1959; *Lover Come Back*, 1961) to a screen version of the notorious novel *Lolita* (1962), about an older man's obsession with a teenage girl.

Hollywood filmmakers also began broaching the topic of homosexuality during these years. A number of early attempts were adaptations from recent hit plays, such as *Tea and Sympathy* (1956) or *Cat on a Hot Tin Roof* (1958). Yet because the Code specifically forbade mention of "sex perversion," the films were forced to launder any overt references to homosexuality. In response to industry pressures, the Production Code was revised in 1961, and one of the changes was allowing films to mention homosexuality. Homosexuals were no longer exclusively defined (or portrayed on screen) as "gender deviant," but most Hollywood pictures on the topic made after the Code revision, such as *The Children's Hour* (1961) and *Advise and Consent* (1962) portrayed lesbians and gay men as pitiful creatures doomed to suffering and suicide. (In contrast, the British film *Victim*, 1961, confronted the treatment of homosexuals in a heteronormative culture.) Just as the British X certificate classified material as adult rather than censoring it, the Hollywood Production Code was finally scrapped in 1967 and was replaced with a Ratings System to classify what films were appropriate for what audiences. By the early 1970s, many countries (particularly in Europe) had moved to a classificatory system rather than a censorship board.

THE SEXUAL REVOLUTION ON FILM

The collapse of the Production Code reflected the emergence of a "sexual revolution" in the United States and western Europe in the 1960s. Women's sexual freedom increased during the decade with the marketing of "the pill" to protect against pregnancy. Soon, a second wave of feminism began championing women's liberation from patriarchy. Beat culture in the late 1950s and the counterculture of the 1960s celebrated "free love," with many choosing simply to live together rather than join in conventional heterosexual matrimony. By the end of the 1960s, a modern gay rights movement had begun as well. Many people began favoring foreign films to Hollywood product—as well as the growing number of US films made outside the studio system.

In the wake of the Supreme Court decision in 1953, exploitation films of burlesque strippers and nudist camps proliferated. As more and more obscenity laws were struck down during the 1960s, exploitation films began including shots of vaginas and flaccid penises. By the start of the 1970s, full on-screen coitus was being presented, and the Ratings System's X rating became synonymous with pornography. The 1960s also saw a growth of experimental filmmaking called "underground cinema" that usually contained explicit nudity and simulated sex acts. Andy Warhol's *Kiss* (1963), for example, is a series of close-ups of couples kissing, including a heterosexual interracial couple and two male couples. Jack Smith's *Flaming Creatures* (1963) parodied the Biblical sex orgies of Cecil B. DeMille films by showing—in a bored, listless, campy fashion—full-frontal nudity of both men and women. In the wake of the women's liberation movement, independent feminist filmmakers, including Barbara Hammer (b. 1930) (*Superdyke*, 1975), Michelle Citron (*Daughter Rite*, 1978) and Lizzie Borden (b. 1958) (*Born in Flames*, 1983), experimented with methods of picturing female sexuality without falling into patriarchal patterns of objectification.

By the end of the 1960s, exploitation pictures and underground cinema were exerting a tremendous influence on mainstream filmmaking throughout the United States and Europe. In Hollywood, films such as *Bob & Carol & Ted & Alice* (1969) and *Carnal Knowledge* (1971) attempted to deal with the sexual revolution. *Midnight Cowboy* (1969), about a male hustler, won an Academy Award® for Best Picture. In various parts of the world in the early 1970s, important films focused on sexual politics with no holds barred. *WR: Mysterije Organizma* (1971, Yugoslavia), *Last Tango in Paris* (*Ultimo tango a Paris; Le dernier tango à Paris*; 1972, Italy/France), *The Bitter Tears of Petra von Kant* (*Die bitteren Trãnen der Petra von Kant*, 1972, West Germany), *In the Realm of the Senses* (*Ai no corrida*, 1976, Japan), and *Salo, or 120 Days of Sodom* (*Salò, o le 120 giornate di Sodoma*, 1976, Italy) all dealt with sex in explicit yet complex and intricate ways. Many of these films, for example, showed how heterosexual patriarchal notions often still held sway, even within the so-called sexual revolution. Many exposed the power dynamics that often infuse sexual desire. Others pointed out the limits of sexual liberation without an accompanying change in the social and economic order. Though explicit attempts at a serious discussion of sexuality, these films were viewed by many as little more than smut masking as art. *Salo* was banned in many countries; *In the Realm of the Senses* and *WR* were often recut before they could be shown; the makers of *Last Tango in Paris* were charged with obscenity laws while the film was still in production, and director Bernardo Bertolucci (b. 1940) briefly lost his voting rights. It is thus perhaps not surprising that an ongoing cycle of similar films did not materialize.

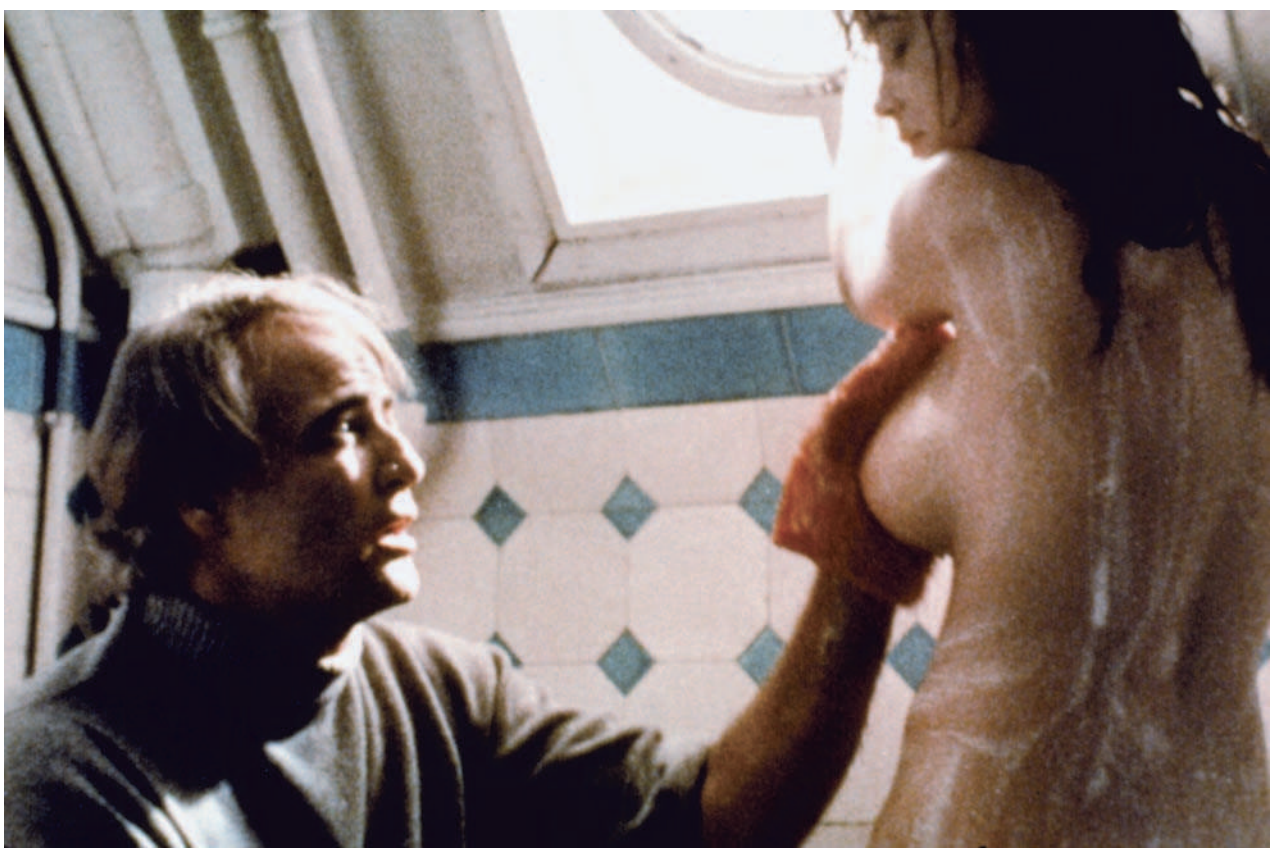
CINEMA AFTER THE SEXUAL REVOLUTION

By the end of the 1970s, a general cultural backlash against the sexual revolution began to develop in many areas, partly fueled by growing fears of sexually transmitted diseases such as herpes and AIDS. The United States, the United Kingdom, and West Germany, for example, elected conservative politicians that promised

to restore "traditional values"—which generally meant reestablishing the patriarchal heterosexual family unit. British prime minister Margaret Thatcher promoted a "heritage" culture, which translated into a number of British films taking place in a nostalgic era of Victorian propriety. In the United States, under the presidency of Ronald Reagan (served 1981–1989), "slasher" horror films became popular, visiting violent retribution on young people who had premarital sex (with particular grisly focus on punishing sexually aggressive women).

The sexual revolution was also met with outrage outside the United States and western Europe. As the global reach of Hollywood cinema expanded with the growth of home video in the 1980s, many postcolonial societies complained of a new cultural imperialism. One of the major complaints was that United States and European movies were too sexually explicit, supplanting indigenous concepts of sexuality with Western ideas. (By the end of the 1980s, the pornography industries had moved almost solely into video to provide better distribution.) For example, film censors in Iran after the abdication of the Shah in 1979 focused major attention on what were considered Western-influenced displays of sexuality, particularly regarding women. Attempts by filmmakers in India to discuss lesbian desire in films such as *Fire* (1996) and *Girlfriend* (2004) met with censorship troubles and then protests and riots in the theaters. Many in India, as well as in various Asian and African nations, consider homosexuality to be a Western idea that is being imported to their communities through popular culture (even though evidence of some form of same-sex desire can be found in almost every culture's history).

Yet even in the face of such reactions, discussions and displays of sexuality continued in cinema. While on-screen heterosexual kisses were still rare in Indian film, scenes of women dancing "indecorously" in clinging wet saris became a popular feature of Bombay cinema by the late 1980s. While explicit scenes of sexual intercourse remained banned in Japanese cinema, an entire genre of soft-core "pink films" flourished. Furthermore, Japanese animators found a way around this ban by having female characters in explicit sex scenes with aliens instead of humans (an entire



Marlon Brando and Maria Schneider in* Last Tango in Paris *(Bernardo Bertolucci, 1972). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Art cinema meets pornography in Catharine Breillat's* Anatomie de l'enfer *(Anatomy of Hell, 2004), with porn star Rocco Siffredi. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

subgenre called *hentai*, often referred to as "tentacle porn" in the US).

As the 1990s began, various films seemed to indicate a renewed attempt to present serious discussions of sexuality on screen, including *The Cook, The Thief, His Wife & Her Lover* (1989, UK), *Henry & June* (1990, US), and the films of Spanish director Pedro Almodóvar. Together these films led to a small censorship crisis in the United States, which resulted in the creation of the NC-17 rating to distinguish these films from straightforward pornography. German filmmaker Monika Treut explored marginalized sexualities such as female sadomasochism (*Female Misbehavior*, 1992) and transgendered sexuality (*Gendernauts—Eine Resie durch die Geschlechter*, 1999). Tied to the rise of radical AIDS activism in the West, the New Queer Cinema movement of the early 1990s also challenged "traditional values" by openly celebrating sexual diversity, and at times even challenging the stability of sexual categories. Although centered in the United States, New Queer Cinema included filmmakers from Canada (John Greyson, Bruce LaBruce), the United Kingdom (Derek Jarman, Isaac Julien) and India (Pratibha Parmar).

Such efforts to confront sex and sexuality in its materiality continued with the start of the new millennium. Independent American directors such as Larry Clark (*Kids*, 1995; *Bully*, 2001) and Todd Solondz (*Happiness*, 1998) have made forthright pictures about childhood and teenage sex, and pederasty. A number of nonpornographic films also began including explicit heterosexual intercourse or oral sex, including *Baise-moi* (*Kiss Me*, 2000, France), *Intimacy* (*Intimité*, 2001, UK/France), *The Brown Bunny* (2003, US), and *9 Songs* (2004, UK). Many of these films caused scandals and protests. *Baise moi*, for example, was banned in Australia and Canada, and was recut by censors in the United Kingdom and Hong Kong. Some analysts have pointed out that complaints about the film tended to center around depictions of sexual acts rather than the excessive violence of the film. While some defended these films as attempts to portray sex honestly and without shame, or to investigate the links between sex and violence, others decried them as simply a new version of exploitation and sexual licentiousness. Thus, over the past century of film history, the same debates about sexuality and cinema have continued to rage.

SEE ALSO *Censorship; Experimental Film; Exploitation Films; Gay, Lesbian, and Queer Cinema; Gender; Pornography; Race and Ethnicity; Spectatorship and Audiences; Stars*

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Sean Griffin

SHOTS

A shot is often defined as the basic building block of cinema because filmmakers work by creating a film shot by shot, and then, during editing, they join these shots in sequence to compose the overall film. From this standpoint, a shot corresponds to the length of film that is exposed during production as it is run through the camera from the time the camera is turned on until it is turned off. In this way, the shot forms one unit of a larger scene or sequence that, in turn, is made up of numerous shots. To create a shot, therefore, requires that the location be lit, that the actors be placed within the frame and their movements choreographed, and that other elements of set design and costuming be in place for the duration of the shot.

While this definition of a shot is a fairly standard one in film studies, it is also a rather inelegant one, and it has its share of problems. First, it privileges the shot as it exists during production rather than in a finished film. Few shots ever appear "raw" in a finished film. They are almost always trimmed and massaged during editing, and they are color corrected during the post-production phase and, also during post-production, they have sound married to them. Thus, the notion of a shot being defined as footage exposed from the time a camera is turned on until it is turned off fails to accommodate the ways in which that footage is transformed during the critical post-production phase. A better term for this conventional definition is "take."

A more elegant definition of shot is to regard it simply as the interval between editing transitions. In this sense, a shot comprises the footage punctuated on either side by a cut, a fade, a dissolve, or other transition. This approach is more properly biased toward the organization of audiovisual material in the finished film, and it overcomes the ambiguity that composited shots introduce for the standard definition, which does not conceptually accommodate them very well. Composited shots are those created by combining (compositing) individual elements that have been filmed separately. Special effect shots, for example, are composited in this way: a live actor is filmed against a blue screen; a digital matte painting is created in a computer; a miniature model of the set is constructed. Each (excepting the digital matte) is filmed separately, but all are then layered together in the process of compositing to create the finished shot. That shot is then edited with others to make up the larger scene or sequence. This then, is a weakness with the standard, production-oriented definition of "shot." Understood according to this definition, composited shots are ambiguous because they are composed from other shots that have been combined. Using the alternate definition of shot—the interval between edit points—resolves this ambiguity.

CLASSIFICATION OF SHOTS

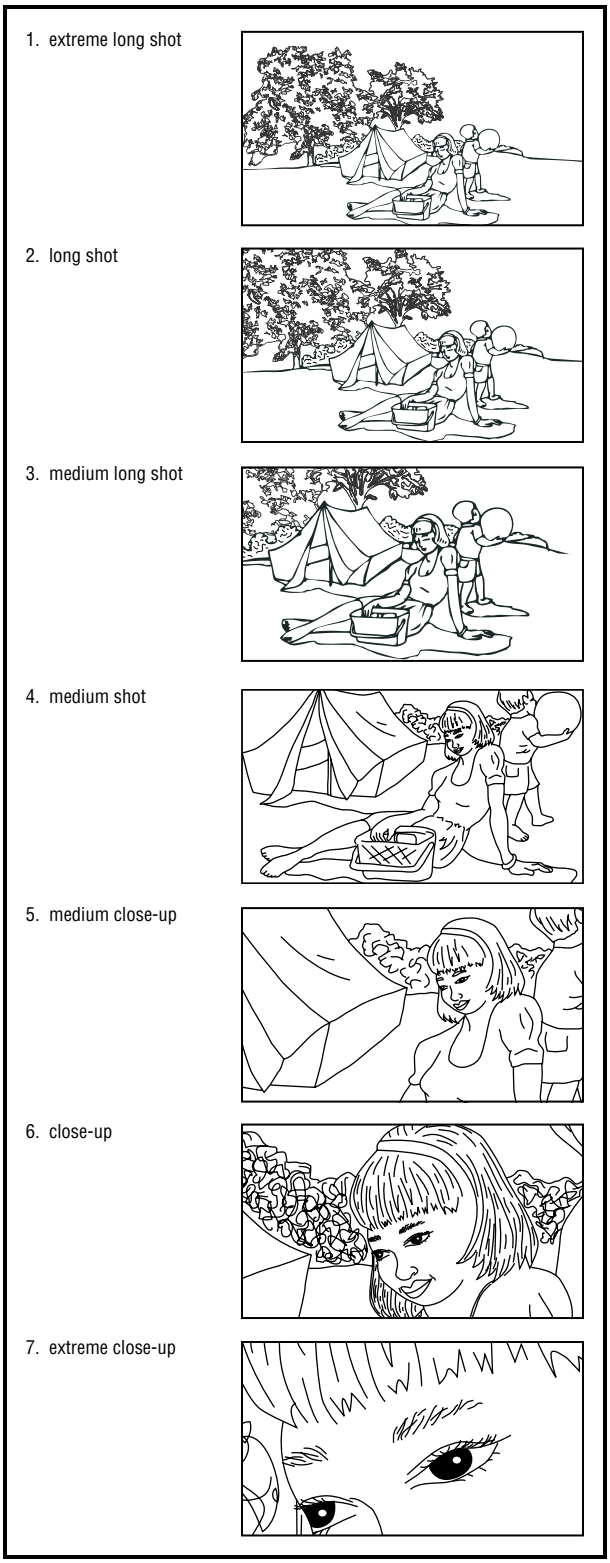
As a term like "composite shot" indicates, shots are classified and described or named according to a number of variables. These include camera position, camera movement, camera lenses, the actors involved, and editing. The most commonly used designations are those supplied by camera position: close-up (CU), medium shot (MS), and long shot (LS). A *close-up* typically shows one object, very commonly the human face. It isolates that object from its surroundings and, by doing so, concentrates the viewer's attention upon it. For instance, the extraordinary facial closeups that end *City Lights* (Charlie

Chaplin, 1931) are matched in their expressive intensity by *La Passion de Jeanne d'Arc* (*The Passion of Joan of Arc*, Carl Theodor Dreyer, 1928), a film composed almost entirely of facial close-ups. If the face is cinema's supreme emotive object, the close-up is the essential method to reveal it.

Just as a close-up implies a particular camera position, a *medium shot* is composed with the camera located farther back from its subject and, therefore, shows some of the surroundings that a close-up will omit. An actor filmed from the waist up would be a medium shot. A *long shot* has the camera located much farther away from its subject and is typically used to show a great deal of environmental information. For example, the long shots in *Lawrence of Arabia* (David Lean, 1962) stress the vastness and emptiness of the desert, which is the film's main setting and also the metaphor for its titular character.

As these somewhat loose descriptions suggest, there is no fixed, measurable boundary between a medium shot and a close-up or between a long shot and a medium shot, no point where one unambiguously turns into the other. Rather, they are loosely defined areas on a continuum of camera-to-subject distance. As such, they accommodate intermediate distinctions, including the *medium-long shot* or *extreme close-up*. The climactic gunfight in *C'era una volta il West* (*Once Upon a Time in the West*, Sergio Leone, 1969) includes a series of close-ups of antagonists Charles Bronson and Henry Fonda, and then, in one of Bronson's close-ups, the camera zooms in to his eyes, which fill the widescreen frame in an extreme close-up. As this example indicates, the mobility of the shot in cinema can make it resistant to rigid labeling. A long shot might become an extreme close-up, as in *Notorious* (1946) when director Alfred Hitchcock opens with a high-angle long shot of guests at a party and then moves the camera down and in to a very tight close-up of a key that one character holds in the palm of her hand. A full figure shot of Fred Astaire dancing might be described as a medium-long shot, though if he moves off into the background of the set, or if the camera pulls up and away from him, the shot might become a long shot. A shot can be dynamic; as it changes, so might its label.

The camera movement described in the Fred Astaire example suggests another means of labeling a shot. It could be called a *boom shot* or a *crane shot*, after the mechanical device on which the camera is attached to create its movement. Shots, therefore, may be named for the type of camera movement that occurs within them. *Dolly shots* typically include a small, short movement performed with the camera on a dolly, a small, movable platform. *Tracking shots* feature more extensive movement, with the camera pushed along a set of tracks.



Seven types of shots according to camera position.
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Steadicam shots feature motion performed with the camera strapped to the camera operator's body.

The lens on the camera may also furnish a means for defining a shot. *Zoom shots* simulate camera movement by using a zoom lens that progressively magnifies the image, but they do not supply the true motion perspective that only a moving camera can capture. *Telephoto shots* use a long focal length lens that makes distant objects appear closer than they are. Japanese director Akira Kurosawa sets his cameras far back from the actors and films with telephoto lenses to bring everything into close perspective. By contrast, *wide-angle shots* make near objects seem farther away than they are.

Using these lenses introduces an interesting ambiguity into the conventional LS-MS-CU designations as these tend to imply a one-to-one correspondence with camera position (for example, the camera is close in a close-up). A filmmaker could use a telephoto lens to produce a close-up while the camera is actually in a long shot position. Many scenes in films where characters walk along city streets and are shown in conversation in CU or in MS are shot with the camera far away in a telephoto setting. The close-up effect produced by the lens takes precedence over the facts of the camera's true position. While one would still label these shots as close-ups or medium shots, it would require a discriminating viewer to perceive the contradiction between the camera's implied and actual position.

In addition, the number of actors in a shot sometimes furnishes the means for labeling that shot. A *two-shot* features two actors, a *three-shot* shows three, and so on. Editing also gives us a taxonomy for describing shots. A *master shot* is the one that contains the action and dialogue of the entire scene filmed in a medium or medium-long shot setup. Editors then intercut the master shot with footage from other camera setups showing partial views of the scene's action. An *insert*, for example, is a closer shot of a detail or bit of business that is cut into the master shot. Master shots perform an orienting function for the viewer by showing where everything is situated in the geography of the space of a scene. Similar to a master shot, in this respect, is an *establishing shot*, which provides a long shot view of a set or locale and thereby serves to orient the viewer and provide for a gradual entry into the dramatic content of a scene. Many films begin with establishing shots. Think of all the detective and crime films that open with long shots of the city. These long shots function as establishing shots, conveying the urban locale of the story.

When they are used to open a scene or film, establishing shots are typically followed by closer views of the action. These closer views may include inserts and close-ups. They may also include *point of view shots* that simulate the approximate line of sight of a character. A *subjective shot* is a point of view shot that exactly corresponds to what a character is seeing. A few films sustain the point of view shot design throughout their entire length: *Lady in the Lake* (1947) and *84C MoPic* (1989) are composed entirely of subjective shots.

A shot, therefore, can be described in numerous ways depending on the variable (lens, camera movement, editing) that is relevant for the analysis. These descriptive terms are never separate from the expressive possibilities that the different shots afford. As noted, close-ups serve to focus and concentrate the viewer's attention on significant details, and they are excellent vehicles for conveying emotion, as in facial close-ups. Tracking shots convey the excitement and exhilaration of motion. Classical continuity editing relying on orderly changes among master shots, medium shots, and close-ups serves to clarify dialogue and convey essential narrative information.

AESTHETICS OF THE SHOT

Many filmmakers treat the shot as an extended unit of expression and composition. Such filmmakers as Orson Welles, Akira Kurosawa, Jean Renoir, and William Wyler favored a practice of working within the boundaries of a single, extended shot (called a *long take*), rather than cutting among many camera setups (which is the normative practice in cinema) in creating a scene. At its most extreme form, this practice results in *sequence shots*, an entire sequence lasting several minutes done as a single, extended shot. The Hungarian filmmaker, Miklós Jancsó (*Red Psalm*, 1971), composes his films as a series of sequence shots; a ninety-minute film by Jancso may contain as few as ten shots.

This aesthetic practice emphasizes the structural integrity of a shot with overwhelming expressive force because the shot takes precedence over editing. In Welles's case, the sequence shot may be coupled with deep-focus composition; in Kurosawa's, by a static camera emphasizing the hieratic positioning of the actors; in Renoir's, by a continuously moving camera that fluidly reframes the composition. In each case, the design insists upon the real time that exists within the shot and disengages it from the structured cinematic time of the rest of the film as created through editing.

Admittedly, by the standards of contemporary commercial cinema, filming in long takes is a very deviant practice. Films constructed from montage, from very quick cutting, have become the norm today in commercial cinema. Montage, however, devours the structural integrity of the shot as a unit of meaning that can stand alone. In montage, no shot stands alone; instead, the total gestalt produced by the montage is what counts. The expressive possibilities which the shot enables—extension

Lady in the Lake ***(Robert Montgomery, 1947) is one of the few films that sustains a subjective or first-person perspective throughout.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

in time, space and depth of field, compositional richness, the subtleties of facial expression, and the heightened performances that result when actors play off one another in real time—are diminished by over-reliance upon montage. As a discrete unit of meaning that can be insisted upon for its own richness, the shot is an endangered species in contemporary cinema.

It is endangered for yet another reason. As cinema evolves from its photomechanical base in celluloid to a new existence on digital video, shots are no longer strictly required. Shooting on digital video, a filmmaker need never cut. He or she can compose an entire feature film as a single, unbroken shot, as Alexander Sokurov did in *Russian Ark* (2002).

Until the digital era, films existed as a series of shots because filmmakers had no alternative. They had to cut numerous shots together to make their films because the camera's magazine held a limited amount of footage (generally about ten minutes). This mechanical constraint compelled them to cut, and as film moved toward longer forms early in its history, filmmakers had no choice but to conceive of films as a series of shots created in artful relation to one another. The beauty of cinema lies in this orchestration of expressive design across numerous shots. In this respect, the aesthetics of cinema were rooted in a mechanical constraint. Occasionally, a filmmaker might explore the potential of doing away with shot-by-shot construction. Alfred Hitchcock's *Rope* (1948) aimed to create the illusion that most of the film was constructed as a single shot. In fact, however, Hitchcock was cutting among numerous shots; he was merely hiding the cuts. As long as it was based in celluloid, feature film required that filmmakers work shot by shot.

As *Russian Ark* demonstrates, digital video has removed this requirement. On the one hand, the single shot design of *Russian Ark* is such a flamboyant conception as to represent the apotheosis of the shot. How could

a shot ever rise to a more monumental form of expression than here, where Sukorov moves his camera across several centuries of narrative time and orchestrates the movements of 800 actors? Yet, just as montage devours the shot by severely limiting the weight of its expressive design, it turns out that the expansion of its boundaries in *Russian Ark* produces a similar effect. By eliminating editing altogether, the extreme shot duration made possible by digital video dissolves a powerful source of cinematic design. Removing the alteration of visual expression across shots by removing the edited series, the unbounded shot of digital video loses its identity as a shot. Without boundary there is no essence. The power of the long takes employed by Kurosawa, Welles, and others lies in the way they open up a stylistic alternative in the body of a film whose editing does *not* rely on extended shots. Virtue lies in contrast. By removing contrast, the unbounded shot of *Russian Ark*, and its potential in digital cinema generally, poses as severe a threat as montage to the structural integrity of the shot in cinema.

Despite what the digital future promises, the shot as the basic unit of cinema is unlikely to perish. The contrast among shots suspended in series has been, and will likely remain, the key aesthetic experience of the medium.

SEE ALSO *Camera; Camera Movement; Editing; Technology*

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Stephen Prince

SILENT CINEMA

By 1915 cinema seemed poised to enter a new phase of its development: with bigger-budgeted multireel films, popular and widely publicized stars, new modes of production and distribution, picture palaces, and aspirations of artistry all vying to define the medium in different ways, that sense of potential was more than met in the fifteen years that followed. What no one could have predicted was that the end of the 1920s would mark not only the completion of cinema's third full decade of existence, but also the end of a particular form of cinematic expression ushered in with the advent of features. Whether viewed as an economically motivated inevitability or a technologically generated caprice, the introduction of sound effectively put a stop to the unique qualities of silent cinema. Compelling arguments can be made that as many fundamentals of form and practice persisted as perished when sound displaced silence as the dominant cinematic mode; nonetheless, sound challenged the primacy of the image, resulting in a rethinking of how to harness the expressive capacities of the medium. Affected least by sound's introduction was the classical, conventional filmmaking strongly associated with Hollywood. Conversely, the experiments launched within the contexts of other national cinemas, specifically those of France, Germany, and the USSR, evaporated in sound's wake, leaving the norms of American cinema virtually unchallenged for the next fifteen years. Many would lament the passing of the silent era, some with a fervor bordering on reverence; eventually, nostalgia for a paradise lost was replaced by respect for the considerable achievements of an aesthetically distinct segment of cinematic history.

INTERNATIONAL POSTWAR STRUGGLES AND THE ASCENDANCY OF HOLLYWOOD

It was a specific technological development that ended the mature silent period, but it was an international event of epoch-defining magnitude that helped mark its beginning. By and large, World War I, which began in 1914, had a disastrous effect on most national cinemas in Europe, hastening a decline already apparent for some (England, France) while halting the momentum experienced by others (Denmark, Italy). Only two countries, Sweden and Germany, emerged from the war with their national cinemas in a stronger position than when it began. Both benefited from restrictions placed on them during the war, primarily in the form of a blockade on imports imposed in 1916. While Sweden saw its own domestic industry bolstered by the blockade (and an ability to export to Germany), Germany's thrived, particularly because the ban was sustained there until 1920. Demand for films meant that the number of production companies in Germany grew exponentially, reaching 130 by 1918. A year earlier Germany's government had taken steps toward centralization of the industry, with the formation of Universum Film Aktiengesellschaft, or Ufa, which merged production, distribution, and exhibition via a vertically integrated, state-run model. After the war, Ufa passed to private ownership but remained the primary distributor for German films. Ufa's massive studios also allowed Germany to mount films whose scale and production values rivaled those from its only true competition within the international market during this period—Hollywood.

Coincident with a push into wider markets by the country's manufacturing sector, the American film

industry continued to make inroads internationally in the years prior to World War I. But the war diminished the producing capacity of its chief rivals, Italy and France, opening the market to US domination more readily. Benefiting from its geographic separation from the wartime deprivations plaguing Europe, the American film industry capitalized on its advantages, increasing direct sales to markets where its presence had been less prominent before the war. The turning point appears to have been 1916, and the United States retained its domination of the international market from that point onward. A key component in that dominance was the industry's ability to spread its exporting might across regions, so that by the close of the decade exports to all the major markets (save Africa) were much more evenly distributed than ever before. Although Europe was still the major recipient of American films, South America, Asia, and Oceania each accounted for roughly 10 percent of US film export revenue. The United States moved into the 1920s buoyed by the confidence that it was the undisputed commercial dynamo, with an average annual production rate of over six hundred features a year.

Had the war not intervened, matters might have developed quite differently, considering how slowly the American film industry moved into production of features as compared to France and Italy, the pioneers in epic feature filmmaking. And when it did begin to produce features in earnest by 1914, the industry had to contend with the widespread changes to distribution and exhibition such a shift in production strategy entailed. In retrospect, it is evident that the timing of the American switch to features was fortuitous, as it occurred at the onset of the war, when the United States could best afford these substantial disruptions to its industrial system. The chief impediment to America's wholesale adoption of the feature film was the existing distribution system, which, since the early days of the General Film Company, had concentrated on renting packages of short films, typically at a set price, to any theater capable of paying. Arguably, adherence to this method of distribution had inhibited attempts to experiment with longer films, especially when those which had been produced were released in a staggered fashion as a series of discrete single reels, incorporated into a standardized package of other shorts.

Other distribution options did eventually present themselves, though they proved of limited value for handling the large number of features the industry would come to release annually. One such approach was roadshowing, borrowed from theatrical models, whereby a film moved from city to city, with venues rented specifically for the purpose of showing that title. For large-scale productions that lent themselves to splashy publicity campaigns, such as *The Birth of a Nation* (1915), the most famous example to be distributed in this fashion, roadshowing made sense; but it was not workable for a steady stream of features. Another strategy was the state rights system, wherein the rights to distribute a film would be allocated for a prescribed region. Those holding the rights could choose to rent to exhibitors within the region or split up their rights further. Although the state rights system also provided films with more individualized advertising campaigns than the package approach afforded, it remained a piecemeal approach to distribution, with no national reach. What features required were the more developed publicity mechanism associated with roadshowing and state rights, coupled with the comprehensive coverage of territories General Film and its ilk had provided.

The first satisfactory alternative arrived in the form of Paramount Pictures, which offered exhibitors a full annual slate of features, replete with advertising. Formed in 1914 by bringing together eleven local distributors, Paramount was soon releasing the films of Famous Players Motion Picture Company, one of the premiere producers of feature-length films. Paramount's ability to advance funds to the producers whose features it released translated into greater security for those producers, who, in turn, were able to expand their production budgets. Adolph Zukor (1873–1976), the head of Famous Players, recognized the centrality of distribution to production strategies and soon engineered the merger of Paramount and his firm in 1916, along with another important production company releasing through Paramount, the Jesse L. Lasky Feature Play Company. The resulting production-distribution combine, Famous Players-Lasky, set the standard for what would become a discernible tendency toward mergers and consolidation within the American film industry over the remainder of the silent period. The ultimate goal was vertical integration, wherein one firm owned and operated all three sectors of the industry: production, distribution, and exhibition. Famous Players had started primarily as a producer, acquired distribution three years later, and then finally began buying theaters in 1919, ultimately merging with the large regional theater chain, Balaban and Katz, in 1925. First National, which became vertically integrated in 1922, grew in the opposite fashion. Formed in 1917 by a group of exhibitors who resented Paramount's abuse of block booking (wherein exhibitors were forced to accept the entirety of a release schedule in order to secure any of the films on offer), First National first moved into distribution before establishing its own production facilities five years later. Nearly all the major players within the American film industry would be vertically integrated by the 1920s, and most of these firms had been operating within the industry since the mid-teens in one form or another. Tracing the mature

Buster Keaton in* The General *(Keaton and Clyde Bruckman, 1927). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

studio system to the advent of the feature film may be something of a simplification, but the seeds of that system were definitely sown in the upheavals produced by the shift to feature production.

THE CLASSICAL HOLLYWOOD CINEMA

Tendencies already evident in the previous period grew more pronounced as firms became larger and films became longer and more costly. In particular, the production process became progressively more standardized, with division of labor and departmentalization of crafts refined even further to rationalize the process of making films within a large-scale studio system. Thomas Ince (1882–1924) and Mack Sennett (1880–1960), both early proponents of a centralized production process wherein a production chief oversaw the work of numerous distinct units, helped establish the model upon which Hollywood would build throughout the 1920s. The studio system aimed to achieve both efficiency and product differentiation; thus, as much as standardization was prized, it could not be promoted at the expense of a certain degree of novelty and innovation. The result was a modified version of Fordism: principles of mass production were observed wherever possible, tempered by a bounded creativity.

The standardization of the production process translated into the representational norms pursued by Hollywood studios as well. Control over all aspects of production ensured that a degree of uniformity would define how stylistic elements functioned within American films. Now commonly referred to as the classical style, by the late teens it had become an internalized set of norms followed by all the studios. At its center was the implementation of interconnected rules concerning editing, which ensured a smooth and coherent rendering of time and space. Not only did continuity editing guarantee the spectator's ongoing comprehension of the spatial coordinates of the represented action, it systematically broke down that action to guide the spectator's attention, with an eye to highlighting the narratively salient actions. For this reason, editing became much more insistently analytical from the mid-1910s onward, with establishing

shots giving way to a series of closer-scaled shots designed to render the space narratively intelligible. In particular, editing worked to reinforce character psychology, so that shot-reverse shot sequencing and the point of view shot became cornerstones of the classical approach to cutting.

Sets of Hollywood films were sufficiently detailed to produce an effect of realism promoting believability; studio lighting molded figures and heightened dramatic moments as required; camera movement was judicious, typically employed to follow characters or readjust the framing to maintain stable and well-centered compositions. Hollywood classicism prized unity and self-effacement over bravura demonstrations of stylistic prowess, precisely because the system took priority over any individual product or practitioner. Overall, the Hollywood style functioned to draw as little attention to itself as possible, its primary role being to serve the prerogatives of the story. Because the tightly woven causal chains at the center of these narratives seemingly sprang from the motivations of the central characters, the actors playing them became fundamental to the success of Hollywood's films. Stars did more than help connect audience members emotionally to the potentially repetitive narrative formulas devised by the studio system: their function as cultural phenomena reinforced the fantasy associated with Hollywood, outstripping these performers' mere presence on the screen.

STARS AND MOVIE CULTURE IN THE 1920s

Even before American companies began actively promoting their actors by name around 1910, audiences had demonstrated their preference for particular performers, resulting in such favorites as the Biograph Girl (Florence Lawrence) and the Vitagraph Girl (Florence Turner). Initially, stars were known only for their onscreen personae, so that the actor's (first) name became synonymous with his or her characterizations. Such was the case with the two preeminent stars of the 1910s, Mary Pickford (1892–1979) and Charlie Chaplin (1889–1977). Before the star system could reach its mature stage, knowledge of the stars' offscreen lives also needed to become available to eager fans. Fan magazines, of which *Photoplay* was the first to appear in 1912, supplied this information, though the true source for most such promotional material was the studios themselves. Not surprisingly, given the centrality of stars to the success of Hollywood features, the star system developed in tandem with the industry. Pickford had proven instrumental to Zukor's early success with features and functioned as the carrot to go with the stick of block booking. The undeniable pull the top-rank stars exerted at the box office placed them at the center of publicity campaigns and pushed salaries ever higher, with the average weekly paycheck quadrupling in the period between 1916 and 1926. The most powerful stars saw their power extend beyond monetary rewards: in the most celebrated instance of stars laying claim to control over their careers, Pickford, Chaplin, and Douglas Fairbanks (1883–1939) (in collaboration with the famous director D. W. Griffith [1875–1948]) formed United Artists in 1919 as a distribution outlet for their productions. Each of these stars would command yearly salaries in excess of $1 million by the 1920s.

It is no coincidence that the star system emerged at the same time as motion picture production was shifting its central operations from the East Coast to the West. The ongoing relocation of film personnel to the Los Angeles area facilitated the identification of movie-star lifestyles with the geographical (and symbolic) site of Hollywood. Hollywood thus became synonymous with a particular lifestyle; it was not simply where movies were made, but where those who made movies chose to live. Moreover, that life assumed a special quality reinforced by the physical separation of movie stars from the rest of the United States. As denizens of a distinct colony, stars were expected to lead lives that justified the coverage they received in fan magazines and that would stimulate the longings of admiring, even envious, fans. In this way stars became synonymous with a type of conspicuous consumption, endemic to the years of unbridled economic growth in the United States during the 1920s. As their salaries grew, and their possessions and homes became more luxurious, movie stars came to epitomize a fantasy of wealth and choice. They functioned simultaneously as a realization of the American Dream—the boy or girl next door rising to fame and fortune—and an impossible ideal—larger-than-life figures living an existence only a rarefied few could ever enjoy. Their film roles would often mirror this duality, with many narratives of the 1910s and 1920s placing stars within two favored scenarios: either the star is wealthy at the outset, but shows himself/herself to be possessed of values that equate him/her with the common people; or, the star gains wealth by the film's conclusion, ideally by meeting the perfect (and perfectly wealthy) mate, but never sacrificing him/her principles in the process of attracting a rich suitor.

Both through their performances and the presentation of their public and private lives, then, stars had to appear remote and exotic while also seeming familiar and normalized. Stars lived a kind of dream existence, a heightened version of everyday life, and it was predicated on their sustaining a complex balancing act within the minds of their fans. In the early 1920s a series of scandals threatened that balance, puncturing the illusion that all stars lived by the same moral code adhered to by those who adored them. Roscoe "Fatty" Arbuckle (1887–1933) faced rape and murder charges connected to the death of a starlet whom the rotund comedian had met at

MARY PICKFORD

b. Gladys Smith, Toronto, Canada, 8 April 1893, d. 29 May 1979

No major star within the silent era can match the career longevity of Mary Pickford. Starting at Biograph in 1909, she established herself as a leading performer with her first films and went on to become the industry's biggest female star for the next two decades. Compelling onscreen, Pickford was equally adept at controlling the aspects of stardom that extend beyond the screen. A consummate businesswoman, she capitalized on her popularity from early on, negotiating favorable terms of employment and, eventually, considerable creative control. She achieved a degree of power most stars during the period could not hope to possess.

Pickford began acting as a child in Canadian theatrical productions before moving on to the New York stage under the tutelage of the impresario David Belasco in 1907. Switching to films two years later, she made a strong impression at Biograph, particularly as a comedienne. Even though the names of film performers were not made known to the public at that time, fans soon christened Pickford "Little Mary"; she parlayed that recognition into a series of increasingly lucrative contracts, moving from one company to another, and commanding a salary of several thousand dollars a week in the process. In 1916 she tightened control over her career by forming the Mary Pickford Corporation, and soon her earnings rose to nearly $1 million a year.

Distributors used the Pickford name to entice exhibitors to rent blocks of films among which would be her star vehicles. Recognizing how indispensable she was to a company's bottom line, she insisted on sharing in whatever profits her films earned. As the industry moved toward a vertically integrated structure by the close of the decade, Pickford elected to take over the distribution of her own titles by forming United Artists with her soon-to-be husband, Douglas Fairbanks; her director from the Biograph days, D. W. Griffith; and her rival in box-office popularity (and record-setting earnings), Charlie Chaplin.

Even as Pickford remained one of the most financially astute of the early stars (exploiting the benefits of the celebrity testimonial in advertising campaigns, for example), she failed to find ways to develop her onscreen persona. In her early films a particular type emerged—plucky, impetuous, but good-humored—and in the years to come fans resisted any substantial changes to the Pickford screen personality. Her golden ringlets symbolized the eternally youthful sensibility her roles demanded, and she became trapped in a cycle of films as a perpetual child-woman. Most attempts at expanding her range failed, and even when she cut her hair in defiance of her established image, she was forced to wear a wig onscreen to ensure continuity with the Little Mary of years past. Forever identified as "America's Sweetheart," upon the introduction of sound she became an increasingly anachronistic figure and retired from acting for the lucrative management of United Artists.

RECOMMENDED VIEWING

Wilful Peggy (1910), *The New York Hat* (1912), *Tess of the Storm Country* (1914), *Rebecca of Sunnybrook Farm* (1917), *Stella Maris* (1918), *Daddy-Long-Legs* (1919), *Pollyanna* (1920), *Sparrows* (1926)

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Charlie Keil

a "wild" party; Mary Pickford's image as "America's Sweetheart" was not easily reconciled to her divorce in 1920; the murder of director William Desmond Taylor (1872–1922) (famous for having directed numerous Pickford vehicles) implicated two celebrated actresses, Mabel Normand (1892–1930) and Mary Miles Minters (1902–1984); and matinee idol Wallace Reid (1891–1923) died as a result of morphine addiction. The collective force of these scandals lent credence to the notion that Hollywood was out of control, and that hedonism

Mary Pickford. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

and self-indulgence had come to define the movie colony lifestyle.

Onscreen, matters were no more encouraging. Erich von Stroheim's (1885–1957) dramas, such as *Blind Husbands* (1919) and *Foolish Wives* (1922), revolved around scenarios of seduction and infidelity overlaid with psychological realism and a degree of sadism. Cecil B. DeMille's (1881–1959) comedies of manners from the same period, including *Don't Change Your Husband* (1919), *Male and Female* (1919), and *Why Change Your Wife?* (1920), treated their audiences to the spectacle of Gloria Swanson (1897–1983) in various states of undress while promoting the pleasures of wanton consumerism. Fearing the imposition of state-controlled censorship (and worse, as public concern over stars' behavior coincided with congressional calls for greater control over the business operations of the film industry), the studios acted preemptively. Enlisting the country's postmaster general, Will Hays (1879–1954), as head of a new trade organization, the Motion Picture Producers and Distributors of America, the industry's leaders hoped Hays would be able to use his political acumen and sober, Presbyterian image to combat the bad publicity and forestall government intervention. Hays, who was well connected to Washington, wasted no time in giving the appearance of introducing significant changes designed to "clean up" Hollywood. He saw to it that the studios introduced morals clauses into their stars' contracts, pulled Arbuckle's films from distribution, and, most significantly, introduced the first in a series of self-regulatory documents designed to curb onscreen excesses. That Hays's efforts produced few tangible results remained secondary to the impression he created of being committed to effective regulatory monitoring of film content. As the decade wore on, new guidelines were introduced in the guise of the "Don'ts and Be Carefuls," but the imposition of a meaningful form of self-regulation did not take place until the Production Code Administration of the 1930s.

AT THE MOVIES

As much as the star scandals of the early 1920s may have outraged sectors of the American populace, the negative publicity did little to dampen the general enthusiasm for motion pictures. During the mature silent period, movies acquired the status of a mass commercial entertainment, with audience levels climbing throughout the 1920s, especially in the latter part of the decade. Weekly paid admissions in the United States jumped from 40 million in 1922 to 65 million in 1928. In fact, it was film's very popularity that prompted ongoing concern about its effects on select audience members, children and youth in particular. Various studies into filmgoing conducted throughout the late 1910s and 1920s found that young people constituted a sizable portion of the total audience for motion pictures. The question of whether moviegoing had an adverse effect on the behavior of young people was not easily answered; for every study that denied the negative influence of the movies on children, such as the chapter devoted to the topic in Phyllis Blanchard's *The Child and Society* (1928), another found statistical correlations between juvenile delinquency and high rates of movie attendance, such as Alice Miller Mitchell's *Children and Movies* (1929).

Data on the composition of movie audiences during this period remain scattered and questionable, but some studies indicated that a significant percentage of adult members were female. The film scholar Gaylyn Studlar has pointed out that, whether or not we accept as true the figures putting the proportion of female movie patrons as high as 80 percent, women were indeed seen as highly desirable audience members precisely because of their status as consumers. Fan magazines were pitched to female readers, and the rapturous star-gazing fan was imagined to be female, even if the reality was more complicated. (For example, though press reports describing the hysterical reaction to Rudolph Valentino's

(1895–1926) death emphasized the behavior of female fans, newsreel footage shows just as many men in attendance outside the funeral service as women.) On another level, however, the steady evolution of movie culture that accelerated throughout the mature silent era worked to eliminate any distinctions among fans, suggesting that all patrons had equal access to the grand fantasy represented by Hollywood films and the stars who populated them. Nowhere was this clearer than in the moving picture palace, which came to define the era's aspirations and set a standard for exhibition that would never be surpassed.

The picture palace, renowned for its architectural flights of fancy and sumptuous decor, encapsulated the spirit of fantasy that moviegoing was designed to engender. The opulence of these theaters alluded to the high cultural realm of opera houses; architects consciously emulated antiquated styles as well, mixing traditions in a manner that intensified the idea that the ticket holder was entering a realm free of constraints, either of expense or history. In atmospheric theaters, stars might twinkle in a cloud-bedecked ceiling; exoticism announced itself through ersatz Mayan statuary or an elaborate staircase modeled after French Renaissance originals. Oversized lobbies were designed to engulf the senses (while also solving the more prosaic problem of crowd flow), with the amassed details of murals, lush drapery and carpeting, chandeliers, and excessive displays of marble and bronze announcing that patrons had stepped into a world distinct from their normal, workaday lives. The epic that might be shown onscreen would merely be an extension of the spectacle already mounted within the theater itself.

If the films shown in picture palaces were dwarfed by their surroundings, many viewers seemed not to mind. Questionnaires designed to identify patrons' preferences determined that the moviegoing experience often rated more highly for audience members than the film on view. Music in particular, but also comfort and beauty, outranked the movies shown as the most appealing features a theater had to offer. The grandest theaters offered musical entertainment on a scale commensurate with the decor: in addition to featured singers, and even a stage show of sorts, one could count on an orchestra, responsible for overtures as well as accompaniment for the entirety of the program presented, which might include a newsreel, a scenic, and a comedy short, all preceding the main feature. Admission prices at picture palaces were certainly higher than those charged at more conventional theaters, topping out at over one dollar; but patrons were gaining entry to an experience, replete with a full array of service personnel, from doormen to pages to ushers to nursemaids. If the movies transported their viewers to another world, the picture palace aimed to sustain that sensation until patrons had left the confines of the theater.

RESISTANCE TO HOLLYWOOD

Although American films enjoyed unchallenged success in the domestic market and dominated abroad, other nations made their mark by offering a distinctive alternative to classicism. Though quite different in their approaches to establishing unique forms of cinematic expression, Germany, France, and the USSR each forged national film movements during the 1920s, resulting in a body of idiosyncratic films that could lay claim to the status of art. These countries made conventional films in abundance even as they sustained more experimental works, but for the most part their legacy within the silent period can be traced to German Expressionism, French Impressionism, and Soviet montage, respectively.

Of the three countries, Germany's film industry was the most developed and the most prolific. In the 1920s it produced over two thousand feature films, and in 1923 German domination of its own market peaked for the decade, with domestic films accounting for 60 percent of the motion pictures screened in the country's cinemas. Although the nation's intelligentsia had resisted involvement with motion pictures until just prior to the war, the postwar sentiment within the country encouraged greater cross-fertilization among forms, and artists trained in Expressionism embraced film as a means to extend the visual experimentation of that art movement. The jagged shapes, crude lines, and forced perspective of Expressionist art was transposed onto the sets of the first German Expressionist film, *Das Kabinett des Doktor Caligari* (*The Cabinet of Dr. Caligari*, 1920). The Expressionist approach also extended to the makeup and performances of *Caligari*'s lead actors, reinforcing the film's sense of pronounced stylization. Few of the subsequent films linked to the movement replicated the application of an Expressionist visual logic to the *mise-en-scène* to the degree achieved by *Caligari*; nonetheless, those films classified as Expressionist arguably managed to adhere to the movement's general aim of rendering an internal state through external means, albeit in a modified fashion. This is the case even in *Nosferatu, eine Symphonie des Grauens* (*Nosferatu*, F. W. Murnau, 1922), which, unlike most Expressionist films, made extensive use of outdoor locations for its treatment of the vampire legend: rather than integrate Expressionist touches into a fabricated *mise-en-scène*, Murnau poses the actor playing Nosferatu in front of archways (creating visual echoes with the vampire's coffin) or uses shadows to further extend the already grotesque features of the character's body. Fritz Lang's films from this period, most spectacularly *Metropolis* (1927, and usually

Max Schreck as the vampire in F. W. Murnau's* Nosferatu *(1922), which combined location photography with an Expressionist design. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

considered the movement's swan song), employ large-scale compositions which play up the geometricism evident in late period Expressionist art.

The distinctive look of German Expressionist productions, especially the care exercised in set design and lighting, were a direct outgrowth of Germany's updating of its studio facilities and refinement of its filming techniques, done with an eye to making its films desirable as exports. The approach achieved its goal, as many German productions, including historical epics (especially those directed by Ernst Lubitsch [1892–1947]) and the less grandiose *kammerspiel* ("intimate play") films, found receptive audiences abroad. However, Germany's film industry had been able to capitalize on a protected domestic market and a devalued currency to undersell its elaborate productions elsewhere; all this changed after 1924, with the stabilization of the mark and the lifting of quotas on foreign imports. American films poured into the country, overspending drove Ufa into debt, and personnel began to migrate to Hollywood, a trend initiated by Lubitsch's departure in 1923. Though the film industry recovered by the late twenties and experienced renewed aesthetic success with a realist strain of street films reflecting the influence of Neue Sachlichkeit (often translated as the New Objectivity), particularly in the works of G. W. Pabst (1885–1967), German filmmaking failed to duplicate the ambitions—and achievements—of the Expressionist period at the end of the 1920s.

The production situation in France differed radically from that in Germany. No centralized production facilities existed; filmmakers struggled to keep up with the technological innovations marking the films coming from the United States and Germany; the government failed to institute a system of quotas to protect domestic

producers, opting for disabling taxes on movie tickets instead. In 1918 Pathé abandoned the vertically integrated structure that had propelled it to success before the war, opting out of production. The French filmmaking landscape was populated with numerous marginal independent companies, rendering it a particularly unstable environment; nonetheless, the artisanal approach to production invested the director with much more control than was possible in a system predicated on a detailed division of labor. If nothing else, the unpredictability of French film production offered possibilities for enterprising filmmakers to secure financing for projects of a less conventional nature. Many of the film makers associated with the Impressionist movement who emerged in postwar France divided their time between experimental works and more commercial projects. Those who remained separate from the industrial mainstream, such as Louis Delluc (1890–1924) and Dmitri Kirsanoff (1899–1957), found themselves making films with distinctly limited means. Despite the uncertainties of the production context, Impressionist filmmaking persisted for over ten years.

Unlike the Expressionists, the Impressionist filmmakers were not directly influenced by any single art movement. Instead, they were interested in exploring the potential of the cinematic medium, particularly its capacity for capturing the impressions that define the essence of the world. Appealing to notions of *photogénie*, which held that cinematic style could exercise a transformative effect on the everyday, Impressionist filmmakers employed superimpositions, masks, filters, distorting lenses, slow motion, varying shot scale, and mobile framing to render cinematically the spirit of what the camera recorded. More often than not, these techniques were designed to convey character subjectivity, emphasizing thought processes to a degree far in excess of what less digressive Hollywood narratives allowed. A moment in Kirsanoff's *Ménilmontant* (1926) is emblematic of the Impressionist approach: as a character sits reading, waiting for her sister to return, she loses consciousness and the screen goes blurry, giving way to a series of seemingly unrelated and superimposed images, many in close-up, including a woman's naked torso, a clock, cars on the street, and light pouring through a window. This collection of impressions may convey the sleeping woman's dream state or a more abstract synthesis of events real and imagined within the sisters' shared environment. Impressionist films traded on the ambiguity such imagistic passages could produce.

Sequences like this approximated the condition of *cinéma pur* that some French filmmakers championed, though other strains of French filmmaking, influenced by Dadaism (*Entr'acte*, 1924), Cubism (*Ballet mécanique*, 1924), and Surrealism (*Emak-Bakia*, 1927), probably came closer, abandoning narrative altogether as they did. The heterogeneous nature of French filmmaking led to a proliferation of experimental modes, with Impressionism being only the most long-lasting. A desire to reduce film to its basic elements, giving priority to rhythm and lyricism, found its outlet in films that were purely abstract in nature, including works by one of France's most important female directors, Germaine Dulac (1882–1942) (*Thèmes et variations*, 1928; and *Arabesque*, 1929). The lyrical qualities of *cinéma pur* also bled over into one of the more striking international developments of the late 1920s, the city symphony, examples of which emerged out of France (*Rien que les heures* [*Nothing But Time*], 1926), Germany (*Berlin: Die Sinfonie der Großstadt* [*Berlin: Symphony of a Great City*], 1927), the Netherlands (*Regen* [*Rain*], 1929) and the USSR (*Chelovek s kino-apparatom* [*The Man with a Movie Camera*], 1929).

The Man with a Movie Camera, directed by Dziga Vertov (1896–1954), was one of the most impressive achievements of the late silent era and one of the final examples of silent Soviet montage filmmaking, which had been initiated in earnest only five years earlier. The October Revolution of 1917 had necessitated a rebuilding of the Soviet film industry from the ground up, as many prerevolutionary filmmakers fled the country, taking their equipment and film stock with them. For the first few years production levels were low, and most of the films made were brief agitation-propaganda shorts. The Bolshevik government, realizing the potential of film to advance the prerogatives of the new regime, made efforts to aid in its revitalization, first by putting the Education Commisariat (or Narkompros) in charge of overseeing filmmaking in 1917, and then, two years later, by nationalizing the film industry. Also in 1919 Narkompros established a State Film School, where fledgling director Lev Kuleshov (1899–1970) began his studies of editing, which would prove instrumental to the development of montage filmmaking. The studies Kuleshov conducted reinforced the idea that a film's meaning lay in the combinations of shots rather than the individual shots themselves. Though outstripped in his theorizing of montage principles by later writers whose ideas were both more complex and more radical, including the directors Dziga Vertov and Sergei Eisenstein (1898–1948), Kuleshov proved influential as both a filmmaker and a teacher; among his students was a key figure within the movement, Vsevolod Pudovkin, who incorporated montage into stirring narratives, making his films, such as *Mat* (*Mother*, 1926), popular at home and abroad. Sustained feature production required more than inspired tutelage, however—an infusion of capital was necessary.

BUSTER KEATON

b. Joseph Francis Keaton Jr., Piqua, Kansas, 4 October 1895, d. 1 February 1966

One of the greatest of silent-era comedians, Buster Keaton fused the showmanship of his vaudeville training with an understanding of how to stage complicated gags uniquely able to exploit cinema's temporal and spatial parameters. In doing so he created film comedy that indulged a populist penchant for knockabout humor while also revealing a modernist sensibility attuned to reflexive jokes and an absurdist perspective. Part Keystone Kop, part surrealist manqué, Keaton and his image-based comedy did not weather the transition to sound, but his artistry won renewed recognition beginning in the 1950s, two decades after his career experienced a precipitous decline.

A performer from the age of three, Keaton moved into films by joining Fatty Arbuckle in the production of nearly twenty two-reelers in the late teens. In these early works Keaton established a way to translate vaudeville stagecraft into cinematic comedy and also forged a working relationship with the producer Joseph M. Schenck that would last through the 1920s. In 1920 Keaton embarked on a series of shorts over which he exercised creative control, resulting in a body of work defined by its physical virtuosity and sustained ingenuity. Two salient aspects of Keaton's comedy became enshrined in these films: the seemingly fruitless battles with massive objects, and the indomitable body of Buster. Diminutive yet muscular, Keaton might have been crushed by formidable forces; but despite constant buffeting he refused to relent. His resilience was signaled by the Great Stone Face, a visage that showed only glimmers of emotion, the slight range all the more effective for the subtle inflections it allowed.

From the disastrous house-in-a-box constructed in *One Week* (1920) to the legion of police officers pursuing Buster en masse in *Cops* (1922), Keaton's comedy derives from the protagonist's finding himself in predicaments that worsen in ever-multiplying ways. As the calamities proliferate, Keaton stages the consequences with a precision bordering on the geometric. Many of Keaton's most famous gags—such as when a collapsing house front fails to crush him because the open window frame provides the perfect space through which his body emerges unscathed—display a careful profilmic planning in the paradoxical service of proving the capriciousness of chance. As Keaton moved into feature-length filmmaking in the mid-1920s, the scale of the gags became even more impressive and the fatalistic implications more palpable. Buster's balletic grace, displayed in a variety of life-threatening situations, be it avoiding a multitude of rolling boulders, riding on the back of a driverless motorcycle, or caught in the midst of a cyclone, was magnified by the epic scale of the perils his body confronted. Human fragility and sheer endurance were conveyed within the context of the same gag.

RECOMMENDED VIEWING

One Week (1920), *The Playhouse* (1921), *The Boat* (1921), *Our Hospitality* (1923), *Sherlock, Jr.* (1924), *The Navigator* (1924), *The General* (1927), *Steamboat Bill, Jr.* (1928)

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Charlie Keil

The Bolshevik government instituted the New Economic Policy in 1921, which integrated modified forms of capitalist endeavor into the communist system. Since 1917 the USSR had basically been cut off from other countries' products, but the 1922 Treaty of Rapallo opened up trade between Russia and Germany, and soon imports began to flow back into the Soviet Union. The government was able to take advantage of the revenue generated by these imports, especially once it set up an effective state-run enterprise, Sovkino, early in 1925, to control production and distribution. Slowly, state intervention paid off, and production levels climbed. Equally important, key films of the burgeoning Soviet montage movement, most notably Eisenstein's *Bronenosets*

Buster Keaton. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Potyomkin (*Battleship Potemkin*, 1925) proved effective as exports, and Sovkino could begin to put money earned from the sales to other markets back into domestic production. By the late 1920s the USSR was producing as many features as France, and Soviet films outnumbered imports by two to one in the country's own theaters.

Although montage-based films constituted only a portion of the USSR's feature output in the period from 1924 to 1929, they tended to be among the more high-profile and influential of the films produced. Moreover, the formal complexity of the films was wedded to an overt ideological project: the transformation of the political consciousness of the Soviet populace. In this the montage films can be linked to Constructivism, a broader artistic movement that defined many aspects of Soviet postrevolutionary culture. A montage aesthetic pervaded much Constructivist art, most evident in mixed-media sculptural works and photocollages. Montage involved the assemblage of heterogeneous elements or juxtaposition of fragments, the connection of which would produce a whole greater than the assorted parts. Accordingly, art was likened to a machine, whose constituent parts operated together in a dynamic fashion to create a propulsive force capable of productive change. Being a machine-based art form, cinema functioned as an obvious testing ground for Constructivist principles. Directors such as Eisenstein explored the various ways in which shot combinations could produce measurable effects on the spectator. Applying the Marxist concept of the dialectic, Eisenstein favored a notion of montage that depended on opposing elements coming into collision, and producing in their interaction a synthesis that would lay the groundwork for the next clash of opposites. He also likened each shot to a cell, which reverberated with the potential for montage. Placed into rapid juxtaposition with other similarly charged shots, the cumulative effect was one of revolutionary propulsion. One finds ample demonstration of Eisenstein's theories in action in *Battleship Potemkin*: early on in the film, Eisenstein conveys the potential for the sailors' rebellion through a quick series of simple shots itemizing basic daily tasks aboard the battleship. Each shot tends to be defined by a dominant quality (a geometric shape or pointedly directional movement), such that rapid cutting from one to the other produces a sense of agitation, until the action climaxes in the famous sequence detailing a sailor (dressed in a striped shirt) smashing a circular plate, this singular action broken down into a short burst of ten distinct shots.

As the Soviet government's attitude toward artistic experimentation hardened near the close of the decade, both Constructivist art and montage filmmaking found themselves subject to charges of needless formalism. Government officials questioned how the increasingly abstract intellectual connections underlying shot combinations in films such as *The Man with a Movie Camera* and Eisenstein's *Oktyabr* (*October* and *Ten Days That Shook the World*, 1927) could be understood by the peasantry; eventually, filmmakers were forced to abandon the modernist "excesses" of the montage movement. Although direct government intervention was not always responsible, the aesthetic ambitiousness of the late silent cinema was arrested worldwide by the close of the decade, the main culprit being the introduction of sound. From the mid-twenties onward, the medium underwent a formal maturation, spurred in part by the increased circulation of accomplished films, but also by a growing sense of film's potential for artistry.

Even Hollywood, typically identified as driven by commercial success over artistic aspirations, seemed to reach new aesthetic heights in the years immediately before the wholesale conversion to sound. In part, one can attribute the flurry of masterworks to the presence of European directors who had been lured to the studio system, such as Lubitsch (*So This Is Paris*, 1926), Murnau (*Sunrise*, 1926), Victor Sjöström (*The Wind*, 1928), and Paul Fejos (*Lonesome*, 1928); but American

directors also contributed, among them Buster Keaton (1895–1966) (*The General*, 1927), Frank Borzage (1893–1962) (*Seventh Heaven*, 1927), King Vidor (*The Crowd*, 1928) and Josef von Sternberg (1894–1969) (*The Docks of New York*, 1928). Theorists like Rudolf Arnheim celebrated the unique aesthetic qualities of late silent cinema, while the combined stylistic influence of Expressionism, Impressionism, and montage resulted in striking films from countries as disparate as England (Anthony Asquith's *A Cottage on Dartmoor*, 1929) and Japan (Teinosuke Kinugasa's *Kurutta Ippeji* [*A Page of Madness*], 1926). The era's crowning achievement may well be Carl Theodor Dreyer's (1889–1968) *La Passion de Jeanne d'Arc* (*The Passion of Joan of Arc*, 1928), whose stark compositions, unsettling editing patterns, and isolated, closely scaled shots of its star, Maria Falconetti (1892–1946), distill the spiritual struggle of Joan into a concentrated portrait of intense emotion. Some would say the film's extensive title cards indicated that cinema was longing to speak; others would long for the purity that the mute orchestration of complex images offered, terminated by the headlong rush to incorporate sound in the years to follow.

SEE ALSO *Comedy; Documentary; Expressionism; France; Genre; Germany; Great Britain; Narrative; Pre-Cinema; Russia and Soviet Union; Shots; Slapstick Comedy; Sound; Sweden; Star System; Stars; Studio System; Technology; Ufa (Universum Film Aktiengesellschaft); World War I*

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Charlie Keil

SLAPSTICK COMEDY

Slapstick is both a genre in its own right, belonging mostly to the years of silent cinema, and an element in other comedies that has persisted from the early years of film till now, when it seems to be as an indispensable element of the teen or "gross-out" comedy typified by such films as the *American Pie* trilogy (1999, 2001, 2003) and movies directed by the Farrelly Brothers, such as *There's Something About Mary* (1998) and *Stuck on You* (2003).

Slapstick is a descendent of the comic routines of Italian *commedia dell'arte* (mid-fifteenth to mid-seventeenth century) touring players, who developed basic plot scenarios and broad, swiftly drawn characters. The fun for their audiences was not in watching innovative narratives or well-developed characters but in seeing how a slick troupe of professionals could manipulate the standard components of farce—zany servants, pompous masters, young lovers—with speed and efficiency. Each commedia player performed and perfected a single stereotyped character, bringing his own personality to bear in the particulars of his comic business—the *lazzi*—or, as we might call it, the shtick.

Comedy in slapstick lies in the basic tension between control and its loss. Both the verbal outbursts of the wordier comics (the Marx Brothers [Chico (1887–1961), Harpo (1888–1964), Groucho (1890–1977), and Zeppo (1901–1979)], W. C. Fields [1880-1946]) and the physical eruptions of those who use extreme body comedy (Charlie Chaplin [1889-1977], Jerry Lewis [b. 1926]) are predicated on the delicate balance between resistance and inevitable surrender—indeed, the resistance serves to make the surrender even funnier. Slapstick's classic moment, the pie in the face, is funny only if the recipient is not already covered in pie but is first clean and neat; slipping on a banana skin provides humor only when the *before*—the dignified march—is contrasted with the *after*—the flat-out splayed pratfall on the sidewalk. Slapstick comedians learned early on that humor could be prolonged if resistance, whether to gravity or another inevitability, could also be prolonged—in other words, as long as there were a chance that the other shoe might fall. This balancing act is the slapstick comic's main job: paradoxically, when we watch him—and it is usually a him—performing lack of control, at least part of our pleasure derives from his skill at controlling this lack.

Jim Carrey might beat himself up mercilessly in *Me, Myself, And Irene* (2000), but even as he seems to abandon restraint while punching himself, we are aware of the physical control needed to perform this routine. Part of the humor in this tension is also derived from the comic hero's insistence on maintaining control when others around him have abandoned it. Chaplin's Tramp tries to maintain dignity even though poor, starving, drenched, and an outcast: the humor lies in his scrupulous adherence to social niceties (he holds his silverware nicely) even when society is in chaos (he is having to eat his own boot from starvation in *The Gold Rush*, 1925).

BACKGROUND

Slapstick comedy derives its name from the flat double paddle (like a flattened, oversized castanet) that, when struck against another performer, produced a satisfyingly big noise but only a small amount of actual discomfort.

MACK SENNETT

b. Richmond, Quebec, Canada, 17 January 1880,
d. Woodland Hills, California, 5 November 1960

It seems appropriate that Mack Sennett, the father of slapstick comedy, made his first stage appearance as the rear end of a pantomime horse at the Bowery Burlesque in New York City. Responsible for inaugurating the conventions of both custard pie-throwing and the comic chase, Sennett's grasp of comedy was always physical rather than verbal.

Born Michael Sinnott in Quebec, Sennett left Canada for New England in his youth. Although opera was his initial career goal, he pragmatically settled for a position in burlesque, making his horse's-end debut in 1902. Sennett enjoyed the rapid-fire dialogue and punishing physical comedy of vaudeville and absorbed from this milieu many lessons about gag-driven narratives, which inspired his later films. In 1908, D. W. Griffith gave Sennett a job acting in, and later writing and directing, Biograph comedies. Eventually, Sennett decided to form a company of his own, and after securing the financial backing of two bookie friends, he lured away other Biograph players, including his off-again, on-again fiancée and eventual star, Mabel Normand, to form Keystone Pictures in 1912.

In his Keystone silent pictures, Sennett perfected slapstick, physical comedy. It is to his credit that Sennett could make his short films so successful at a time when cinema was otherwise veering toward feature-length films and more refined narrative- and character-based comedies. The typical Sennett short featured stereotyped characters drawn in broad strokes, who engaged in knockabout routines resulting in pratfalls, custard pie fights, and pursuits. These roles were played by such actors as Charlie Chaplin, Fatty Arbuckle, Harry Langdon, Ben Turpin, and Gloria Swanson, all of whom began at Keystone. Those flat-footed, uniformed incompetents, the Keystone Kops, tried to catch stripe-suited convicts, the escalating pace of their madcap antics inevitably culminating in a chase that brought both law breakers and law keepers into contact with the Keystone Bathing Beauties, a troupe of swimsuited lovelies.

Sennett pioneered comedy features with *Tillie's Punctured Romance* (1914), starring Normand, but mostly he kept to shorts, which showcased his mastery of physical comedy at the expense of narrative and character. Sennett's type of comedy which was motion, not dialogue, -driven, was heavily affected by the introduction of talkies: physical comedy proved to be ill-served by the static cameras used in the early sound years. Sennett did, however, continue to make films into the mid-1930s, including the famous W. C. Fields shorts *The Dentist* (1932), *The Pharmacist*, and *The Barber Shop* (both 1933).

RECOMMENDED VIEWING

Barney Oldfield's Race for Life (1913), *Mabel's New Hero* (1913), *Mabel at the Wheel* (1914), *Tillie's Punctured Romance* (1914), *Dough and Dynamite (1914)*

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Tamar Jeffers McDonald

This *battacio*, or slapstick, traditionally wielded by male performers, is said to have evolved from a symbolic phallus (Chamberlain); certainly the habitual association of slapstick comedy with male comics might be seen to bear out this symbolism. While early cinema slapstick boasted performers of both genders, including famous slapstick queen Mabel Normand (1892–1930) (*Tillie's Punctured Romance*, 1914), early flapper Colleen Moore (1900–1988) (*Ella Cinders*, 1926), and heroines of the 1930s screwball comedy genre, such as Carole Lombard (1908–1942) (*Twentieth Century*, [1934] and *Nothing Sacred*, [1937]), who was not afraid to take pratfalls amidst the glossy art deco sets of the genre, almost all major slapstick comedians since then have been male. Perhaps there is a reluctance on the part of female comedians to align themselves with a form of humor that relies so much on mess, violence, and pain; when female comics become involved in slapstick's routine business of physical humiliation this seems to be more as a punishment than a chosen route. For example, in Doris Day's

Mack Sennett. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

1950s and 1960s films, the comedienne is often the butt of elaborate slapstick jokes that revolve around besmirching her habitual cleanliness and purity: she is dunked in mud (*Calamity Jane*, 1953), ketchup (*The Thrill Of It All*, 1963), and sudsy water (*Move Over, Darling*, 1963). Lucille Ball was one of the few genuine slapstick comediennes of that era, less in her films than in her television series, *I Love Lucy* (1951–1957).

The very physical style of comedy engendered by *commedia dell'arte* influenced later theatrical styles, including pantomime and circus, and persisted in the late nineteenth- and early twentieth-century vaudeville, with its emphasis on swift, gag-based knockabout comedy. For American audiences in the large new industrial centers that supported vaudeville theatres, comedy could succeed only when it was able to reach and please the widest possible audience; thus physical comedy prevailed over verbal humor, which depended on the audience's shared language skills. Early cinema, too, relied on immediately appreciable setups, clearly drawn characters, and physical humor that did not rely on language (intertitles) to reach the widest demographic. Many early films further tapped into situations with which new city dwellers could readily identify. Their humor derived from the perils of modern life, including vehicles, machinery, and inanimate objects that seemed to possess wills of their own, as in Chaplin's *One A.M.* (1916), in which the comedian encounters a malicious wall bed.

Many of the early slapstick film performers learned their comic timing, troupe playing, swift setups, and knockabout delivery of gags in this vaudeville milieu. Mack Sennett (1880–1960), the Marx Brothers, and W. C. Fields began their careers "treading the boards" and carried the lessons learned in this noisy and volatile arena into their film comedy. Sennett himself moved from performing to producing and directing; he gave many slapstick comedians their start in film at his Keystone Studio, established in 1912, the first and most successful specialist film-production unit. There, Sennett employed comedians such as Normand, Charlie Chaplin, Harold Lloyd (1893–1971), Buster Keaton (1895–1966), Harry Langdon (1884–1944), and Roscoe "Fatty" Arbuckle (1887–1933). Later, after the coming of sound, W. C. Fields and Bing Crosby (1903–1977) were part of his stable of slapstick comedians. Sennett is credited with inventing the custard pie fight and with realizing the comic potential of the chase; the typical Sennett film ends with one, in which Kops, Bathing Beauties, stripe-clad convicts, passers-by, and dogs careen across the screen, fall over, collide, and generally create mayhem.

SOUND AND AFTER

For James Agee, slapstick was dealt its death blow as a viable comic form by the talkies. The coming of sound required, at least initially, a more static camera, which slowed the comic antics on screen to a less frenzied pace. Other film theorists, such as Steve Neale and Frank Krutnik, however, disagree, and suggest that slapstick was already a marginal subgenre by the time of what is considered its heyday, from about 1912 through 1930. As a "low" form of humor, slapstick fell out of step with dominant tastes, which were moving toward a more genteel comedy of manners in order to find favor with middle-class audiences, which filmmakers were beginning to court. By itself, sound could not kill slapstick, which relied on a combination of physical and verbal comedy; rapid-fire patter was a major part of the Marx Brothers' art, along with pratfalls and consequence-free violence. The Three Stooges, too, while not known for word twisting and puns, did employ pig Latin, verbal insults, and nicknames along with eye poking and hair pulling.

Like *commedia* performers, the Marx Brothers and the Three Stooges remind us that slapstick is ensemble comedy, each performer bringing a particular character to life, repeating and refining this persona's idiosyncratic *lazzi* in every performance. Slapstick comics, especially after the arrival of sound, have tended to work in pairs

The Keystone Cops, with Chester Conklin, Mack Swain, and Fatty Arbuckle c. 1913. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

rather than as troupes of three or more: Stan Laurel (1890-1965) and Oliver Hardy (1892-1957), Bob Hope and Bing Crosby, Bud Abbott (1895-1974) and Lou Costello (1906-1959), and Jerry Lewis and Dean Martin exploited the comic tensions between a straight man and a gag guy, a natural winner and an all-time loser, a matinée idol and a clown. Lewis, with or without Martin, is considered the preeminent performer of post-silent slapstick. His willingness to reduce himself to a state of infantile idiocy—spastic limbs and primitive language—proved hugely popular in the 1960s with both American audiences and French critics.

While slapstick can be seen to have lost its dominance as a solo comic mode (except in cartoons where it continues to be honored—see, for example, *The Simpsons* (beginning 1989)—it can still be found as a component of many other forms of comedy, including genteel strands of humor, such as romantic comedy, and the subgenre that most resembles its earlier incarnation, the new teen 'gross-out' comedy. Whenever a romantic heroine finds herself so dizzy with love or the need for revenge that she walks into an office plant (Sandra Bullock in *Two Weeks' Notice*, 2000) or pours coffee over her white business suit (Meg Ryan in *Kate and Leopold*, 2001), the film is invoking the conventions of slapstick comedy to remind us of the basic (and loveable) idiocy of people in love. Jim Carrey has built entire film vehicles around the body torsions and physical violence of this genre, making him Jerry Lewis's purest heir.

While slapstick interludes in contemporary comedies are now less likely to end with a chase, which seemed inevitable in the era of silent slapstick, they continued to be used through the 1960s to create a modern "swinging" feel that married contemporary comedy to slapstick traditions—for example, in the finales of *Sex and the Single Girl* (1964), *Modesty*

Blaise (1966), and almost the whole of *It's a Mad, Mad, Mad, Mad World* (1963). Silent slapstick persists in modern films, including its emphasis on consequence-free violence, humiliation, and physical pain. Archetypal characters similarly endure: the good-natured but physically and/or romantically inadequate hero; the physically superior but morally inferior jock, who is the hero's rival for the good girl; the demanding, ill-tempered boss, who is either revealed to have a heart of gold and a sense of humor after all or who is symbolically castrated. Alongside this basic romance plot may stand another thread, either subordinate or dominant, involving fast-talking, wise-guy con men linked to the tradition of slapstick ensembles. For example, the con men conspiring to win Cameron Diaz's Mary in the Farrelly Brothers comedy are the heirs to the Marx Brothers, Abbott and Costello, and perhaps Bugs Bunny. Although slapstick iconography may have left behind the custard pie per se, similar use is now made of more taboo matter: the bodily fluids and wastes of the gross-out movie, whether the semen hair gel in *There's Something About Mary* or the excremental smoothie in *The Spy Who Shagged Me* (1999).

SEE ALSO *Comedy; Early Cinema; Genre; Silent Cinema*

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Tamar Jeffers McDonald

SOUND

Cinema is classically described as a visual medium. But turn off the audio as you watch a movie, and you will grasp the centrality of sound—speech, sound effects (all nonvocal noises), and music—to the telling of stories on film. It is the interaction of sound with image that gives films much of their depth and solidity, emotion and meaning. Yet sound tends to be unnoticed, "invisible," when it stays within the norms and conventions of Hollywood filmmaking. The paradox of film sound is that it takes great artifice to produce the sounds that apparently emanate from sources onscreen, seeming so natural that we take them for granted.

"Illusionism" describes the dominant aesthetic of mainstream film: technique is hidden, made invisible, so as to give the impression that we are looking into a real world and do not have to be conscious of camera operators, flubbed lines, editors—all the work that constitutes the production of this illusion. To be sure, sound is not the only arena of classical filmmaking technique that subordinates its presence so as not to distract us from immersion in the narrative. There is a vital difference between sound and image in regard to transparency, however, because filmgoers are more conscious as viewers than as listeners. Whereas we notice most everything in the frame, we rarely notice most sounds (in life or in film). As a result, film sounds can be manipulated to depart from realistic standards to a much greater extent than images.

THE COMING OF SOUND

Before anyone had made a single film, Thomas Edison (1847–1931) decreed in 1888 that the phonograph and the motion picture would come together. Early attempts, such as Cameraphone (c. 1908–1909) and Britain's Cinephone (c. 1910–1913), recorded voice in playback to the image. Edison's own Kinetophone in 1913 applied mechanical amplification to a recording horn to place it out of camera range. This enabled sound (recorded on a phonograph) and picture to be recorded at the same time, but sync was dependent upon the operator's ability to advance or retard the picture, and the sound was described as "screeching."

As phonograph-based systems came and went, the possibility that sound waves might be photographed alongside the images, always in "sync," gained strength in the laboratory. Sound would have to be converted to electricity and electricity converted to light, modulated as it struck the photosensitive emulsion. The prior discovery that the electrical resistance of selenium varied in proportion to light shone on it suggested that audio information on film could be recovered with a light beam and photoelectric cell. Eugène Lauste (1856–1935) in 1910 combined sound and picture on the same strip of film but lacked the resources to commercialize his inventions.

The person most responsible for sound-on-film was the independent inventor Theodore Case (1889–1944). Joined by Earl Sponable (1895–1977) in 1916, he worked with combinations of rare earths and inert gases to produce a glow tube called the Aeo Light. Light impulses were concentrated through a slit onto film and registered as lines of black or gray. Case's system was exploited by audio pioneer Lee de Forest under the name Phonofilm in 1923. Phonofilm shorts, produced mainly in 1923 and 1924, included big-name vaudeville acts and Max Fleischer's (1883–1972) musical cartoons.

Phonofilm, which solved problems of sync and employed electronic amplification, seemed to have everything going for it. Against it were lack of interest from the industry, visual dullness, less than perfect reproduction, and de Forest's legal and financial difficulties.

Western Electric, a subsidiary of AT&T, acquired rights in 1912 to de Forest's "Audion," a three-element vacuum tube in which a smaller current regulated a larger current, the basis of electronic amplification. A vacuum tube of its own design went into the amplifiers that made possible coast-to-coast telephone transmission in 1915. As part of a general expansion of non-telephone uses of audio in 1916, Western Electric began work on a condenser microphone with a vacuum tube preamplifier, a crucial advance in sound collection, then limited to acoustic horns or the carbon button telephone mouthpiece. In 1919 a project was initiated for a new type of phonograph turntable and tone arm with implications for sound pictures. The disc had to have a playing time equal to the then-standard 1,000-foot film reel. Silent film nominally operated at sixteen frames per second, but cameras were hand cranked at rates up to twenty-one frames per second and were sped up in projection. Western Electric used tachometers to determine that the average actual projection speed was ninety feet per minute, or twenty-four frames per second. A 1,000-foot reel lasted eleven minutes. A sixteen-inch disc, rotating at 33 1/3 rpm, matched it. Sync was perfected in test films made during 1923. A sound film was produced in 1924. The multiple defects of previous systems demonstrated that in order to solve any of the problems, it was necessary to solve all of them. As the largest corporation in the world, AT&T had the resources to develop a complete package: condenser microphone; microphone mixer; disc recorder; amplifiers for recording and playback; turntable synchronized to the projector by reliable electronic and mechanical connections; and a horn-type speaker.

Western Electric offered its sound-on-disc system to an indifferent film industry. Warner Bros., then a second-tier company that looked to expand, needed a competitive edge. One way to gain bookings would be to provide small-city theaters with the kind of symphonic score available at deluxe movie palaces, where the feature was preceded by songs, organ solos, even ballet. If Warner's could provide these "canned," it might even gain access to the theaters of its competitors, who were burdened by the overhead of live performance. Agreement was reached in June 1925 to develop what Warner's named Vitaphone. Its intent was not to produce talking features. What it had in mind was best exemplified by the Vitaphone premiere program of 6 August 1926. A spoken introduction by movie "czar" Will H. Hays was followed by an overture and six shorts, three with Metropolitan Opera stars. The feature picture, *Don Juan* (1926), was accompanied by a recorded score punctuated by rudimentary sound effects.

Case and Sponable severed ties with de Forest and made improvements intended to render Phonofilm obsolete. The sound attachment, formerly above the projector, was moved below with sound pickup twenty frames ahead of the corresponding picture, the subsequent worldwide standard. Fox Film, another second-tier company that looked to move into the top rank, formed the Fox-Case Corporation in July 1926. Western Electric's "sound speed" of ninety feet per minute was adopted for its first commercial entertainment short, starring singer Raquel Meller (1888–1962) and produced in November 1926. Public showings of Movietone, as the Fox-Case system came to be called, began in 1927.

Western Electric offered Warner Bros. the choice between sound-on-disc and a developmental sound-on-film system that the former rated as comparable (but which Case judged inferior to Movietone). The appeal of sound-on-disc was familiar technology. The discs were pressed by Victor, the leading record label. Movietone required precise exposure, processing, and printing. Vitaphone's turntable ran at constant speed while the Case reproducer had "wow" and "flutter." Sound-on-film had better frequency response but also more noise due to grain in the emulsion. Records could arrive at the theater cracked or broken, they wore out after twenty playings, and the operator might put on the wrong disc. If the film broke, damaged frames had to be replaced by black leader to restore sync. Sound-on-film was easily spliced, but words were lost and a jump in the image was followed by a delayed thump from the track. Western Electric manufactured equipment for both systems and all its sound-on-film installations could also play disc.

Throughout 1927, audiences were exposed to musical and comedy shorts and symphonic scores for the occasional feature. In May they were thrilled by the sound of the engine of the Spirit of St. Louis as Charles Lindbergh (1902–1974) took off for Paris, then by the voice of Lindbergh himself upon his return, a foretaste of the regular issuance of Movietone newsreels beginning in October. Then came *The Jazz Singer* on 6 October 1927 at Warner's Theatre in New York. It was not the first sound film. It was not even Al Jolson's first appearance for Vitaphone; he uttered his newly prophetic catch phrase, "You ain't heard nothin' yet!" in the 1926 short, *A Plantation Act*. But it was the first feature with synchronized song and speech. For most of its eighty-eight minutes, it was a silent film with a "canned" orchestral score formed of the usual classical excerpts. In the role of a Jew torn between show business and

the religious vocation of his father, a famous cantor, Jolson delivered dynamic performances of five popular songs in four sequences that totaled about thirteen minutes and, by contrast, ''Kol Nidre,'' a prayer. The greatest impact came as Jolson, after singing a ''straight'' version of ''Blue Skies'' to his mother, engaged in partly scripted, partly improvised patter, followed by a ''jazzy'' version. A single word—''stop''—uttered by the actor who played his father marked the first time speech affected a film's story line.

Singin' in the Rain (1952) portrays the coming of sound with the force of cliché. The head of Monumental Pictures, fresh from *The Jazz Singer*, strides onto a set, halts production, and announces to the bewildered cast and crew that the company will henceforth make only talking pictures. In reality, Paramount head Adolph Zukor (1873–1976) predicted that it would take five years for sound to prove itself. The major companies adopted a public stance of ''wait-and-see'' and a private one of resistance. The ''Big Five,'' dominated by Paramount and Loew's/MGM, had agreed to hold off until they could unite on one system. Vitaphone, an early contender, faded when Western Electric announced an improved light valve. Whereas Movietone used variable light through a fixed slit, the light valve used constant light through a variable slit, formed by vibrating wire ''strings.'' Both produced a ''variable density'' track. The other candidate, RCA's Photophone, used a rotating mirror to modulate the light beam. This produced a sawtooth or ''variable area'' track, part of which was cut off on Western Electric equipment until they were made compatible.

Warners had no plans for another talking feature and kept to its original idea of short subjects and ''canned'' music even as attendance at *The Jazz Singer* swelled. In February 1928 Warners started work on a short that was allowed to grow into the first ''all-talking'' picture: *Lights of New York*, released in July. With *The Jazz Singer* held over for an unprecedented eighth or ninth week in cities around the nation in March 1928, the other companies settled on Western Electric's system. Loew's/MGM, Paramount, United Artists, and First National all signed on 15 May, followed by Universal and Columbia a month later. The disc system was already seen as awkward for production, though it survived as a release format for disc-only theaters into the 1930s. RCA had to go into the movie business itself as RKO (Radio-Keith-Orpheum)

Although it was claimed then that audiences preferred a good silent film to mediocre ''talkers,'' *Lights of New York* (made for $23,000 and barely an hour long) took in $1 million. Jolson's second feature, *The Singing Fool*, released in September 1928, had more sound than his first (about 75 of 105 minutes), played in more theaters, and made more money: an amazing $5 million against *The Jazz Singer*'s $2 million. These and other successes lifted Warner Bros. into first place in the industry.

For the moviegoer, change unfolded in stages. All but a few 1928 releases were still mute. In the second half of the year, many were ''synchronized'' with music tracks and sound effects. Sound sequences were added to some films already in production or even completed. The first half of 1929 was the heyday of the ''part-talking'' picture, with synchronous sound in perhaps 40 percent of the running time. Fox's decision to eliminate silent films seemed bold in March 1929. In May, Paramount's Zukor declared the silent film dead. By mid-1929, the ''all-talking'' picture had taken hold. Out of 582 films released in 1929, some 335 were ''all-talking.'' About half of those were also released in silent versions.

Most countries had not yet made even one sound feature. Western Electric and RCA established themselves in Britain at the outset. They were met in Europe by Tobis-Klangfilm, a combine that, like RCA/RKO, was set up to produce films and supply equipment. Tobis held patents issued from 1919 to 1923 on the German Tri-Ergon sound-on-film system for which prior invention was claimed. An agreement of June 1930 smoothed the way for US films in Europe but squabbles over patents and royalties went on for years.

LATER DEVELOPMENTS

Early sound film production encountered many challenges. Camera noise required each camera and operator to be placed in a soundproof booth or ''sweat box.'' The dependence of sound-on-disc upon a level surface, temperature control, and a dust-free environment for the wax record gave sound-on-film an edge. Fox took Movietone outdoors for its first all-talking picture, *In Old Arizona* (1928). In 1930 the camera booth gave way to the ''blimp,'' a wooden enclosure for the camera body, or to the ''barney,'' a padded quilt. In 1928 microphones were concealed on the set in lamps, vases, flowerpots, candlestick telephones, or overhead light fixtures, another cause of camera stasis. But by 1929 microphones were suspended from booms, sometimes hitting actors in the head. Omnidirectional microphones had to be kept close to the actors in order not to pick up unwanted sounds. Directors asked for microphones that could be aimed at the person actually speaking. Bidirectional microphones, and some that claimed to be unidirectional, appeared in the 1930s, with true unidirectional microphones offered in 1941.

When critics complain about the lack of camera mobility in early sound films, they are not talking just about literal movement (most shots in silent films were

made from a tripod) but about the lost facility with which the scenes had been structured through camera angles with time compressed or expanded by editing. Sound pulled movies away from cinematic time and toward real time. Most scenes were shot with multiple cameras and a single audio recording. Warner's *On Trial* (1928) was derided for the long shot of the courtroom.

It was possible to edit sound-on-disc by means of interlocked turntables that could be cued to specific grooves, but that process was meant to assemble several scenes onto one disc, not shots within scenes. Sound-on-film had an obvious advantage in that it could be spliced. By 1932 most scenes were made with a single camera. The "master scene" would be filmed all the way through as in a play. The close-ups, reactions, and over-the-shoulder shots would then be filmed separately and miked accordingly. All studios (including Warner, which dropped sound-on-disc in March 1930) recorded a separate strip of film in a "sound camera." To cut sound apart from the picture, yet in sync with it, Moviola added a sound reader to its editing consoles in 1928. In the 1930s they could run two and three sound tracks.

"Rerecording," the combination of production and postsynchronized sound, steadily improved. *King Kong* (1933), with complex sound effects and speech at the same time, and a score that "catches" individual lines of dialogue, would have been impossible even eighteen months earlier. Rerecording put an end to the production of "foreign" versions as the dialogue could be dubbed with sound effects and music retained.

In 1947 a new recording medium became available: sprocketed film coated with magnetic iron oxide. It was estimated that by 1951, 75 percent of recording, editing, and mixing in Hollywood was done on magnetic track. Lightweight recorders such as the Nagra that used 1/4-inch magnetic tape with a "sync pulse" from the camera appeared in the 1950s and gained wide use in the 1960s. On the postproduction side, the early dubbing machinery used the old film transports retrofitted with magnetic heads. Because a gap or click could be heard where the recording stopped and resumed, films were still mixed the old way, that is, in 1,000-foot reels. A mistake lost all the work to that point. Advances in electronics in about 1969 enabled "backup," or "rock 'n' roll," where the new recording could be superimposed on the end of the old.

The wide-screen upheaval of the 1950s brought magnetic stereo into theaters. CinemaScope offered left, center, and right channels behind the screen and a "surround" channel in the auditorium from four stripes of magnetic oxide on the 35mm print. Todd-AO's six-track 70mm format (five speakers behind the screen plus surround) set the standard for deluxe presentations. In 1976, noise reduction technology made it possible to derive four-channel stereo from a pair of mono-compatible optical tracks, popularly known as "Dolby." The 1990s saw three types of digital sound: Dolby Digital and SDDS on the film itself and the disc-based DTS system.

SOUND AESTHETICS AND PRACTICE

Sound's constructed nature and the wide variety of relationships it can have to the image give sound great expressive potential—even within an illusionistic aesthetic. Characteristics of film sound that allow it to be manipulated include selectivity, nonspecificity, and ambiguity.

- *Selectivity.* We expect images to behave realistically; even if the characters are space aliens, we expect them to follow the laws of physics. However, in order for us not to notice sound, it has to be used in ways that are quite unrealistic. In the real world we are assaulted by sounds from all around us, but the brain tends to filter out those that are unimportant to us at a given moment. The microphone is not as selective; the filmmakers have to eliminate that cacophony for us. By convention, the film soundtrack is constructed so as not to draw attention to itself unless it is part of the plot. Thus, if a character looks directly at a ticking clock, we may hear the ticking. But a few seconds after the character looks away, the ticking will be gradually dropped out. Another convention of sound editing is that the dialogue is emphasized over the other sound tracks (that is, the effects and the music). Dialogue is usually kept intelligible even in situations where we would normally strain to hear someone speaking. In a party scene, the lead couple may be introduced via a long shot amidst crowd and hubbub, but once the camera moves in closer, the sounds of the other participants will normally be minimized or cut out altogether. What we hear mimics the psychological attention of the couple rather than the physical reality of the scene.
- *Nonspecificity.* Yet another difference between image and sound is that noises, like music, can be abstract, or at least nonspecific; we can usually recognize an image, but we cannot always tell what is causing a given sound. Thus, crackling cellophane can be used to simulate either fire or rain. In the 1990s it became common to add animal roars beneath the

RENÉ CLAIR

b. Paris, France, 11 November 1898, d. 15 March 1981

René Clair epitomized the ambiguous relationship many filmmakers had with sound in the transition-to-sound period between 1928 and 1933. Whereas others like Ernst Lubitsch, Jean Vigo, and Rouben Mamoulian pushed the boundaries of the new technology, experimenting in a variety of styles, Clair initially stood among those who believed that sound would constrain the possibilities of film as a visual medium. He was hesitant to embrace sound because it increased production costs and because the industrialized cinematic practices that it introduced would jeopardize directorial control. In addition, he feared that making the camera subservient to the recording equipment would sacrifice the cinematic primacy of the image. For Clair, sound had to complement the image, not regulate it.

Clair's first sound film, *Sous les toits de Paris* (*Under the Roofs of Paris*, 1930), features music as a characterization and atmospheric device, minimal use of dialogue, and an almost complete absence of natural sounds. Interested in the nonsynchronous relationship between sound and image, Clair avoids using sound to express information already given by the image. As an alternative, he explored their disjunction for comedic purposes. In the film's climatic fight scene, when a streetlight is broken and the screen goes dark, Clair does not resort to the musical score. Instead, he uses vocal and bodily sounds as a way to express the eruption of physical violence into the story. In *À Nous la liberté* (*Freedom for Us*, 1931) Clair, while still experimenting with asynchronous sound and image, employed the musical score to mark the narrative incursion of fantasy into the story and as an ironic commentary on the action.

His first English-language film, *The Ghost Goes West* (1935), marks a significant shift in Clair's approach to film sound. Writing the screenplay with American playwright Robert E. Sherwood, he became fully aware of the cinematic possibilities of speech. In fact, the film is closer to American dialogue-based humor than any of his previous endeavors. *I Married a Witch* (1942) fully immersed Clair in the screwball comedy genre, leaving behind the visually poetic style of his French period.

Clair returned to France in 1945 to make his most significant work, *Les Belles de Nuit* (*Beauties of the Night*, 1952), a return to his previous sound-image experiments. The film's protagonist, Claude, can only distinguish between dream and reality by trying to make a noise. The conspicuously noiseless worlds of his dreams metaphorically point to the inexhaustible possibilities of film as a visual medium that sound technology had partially restricted.

RECOMMENDED VIEWING

Sous les toits de Paris (*Under the Roofs of Paris*, 1930), *À Nous la liberté* (*Freedom for Us*, 1931), *The Ghost Goes West* (1935), *Les Belles de Nuit* (*Beauties of the Night*, 1952)

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Vicente Rodriguez-Ortega

sounds of inanimate objects such as trucks, fires, or haunted houses to make them feel more ominous. The audience, unaware of the unrealistic sounds, nevertheless feels threatened as if by a living beast.

- *Ambiguity.* Lack of specificity can mean that a sound can suggest more than one interpretation at once; it can be deliberately ambiguous. In Michelangelo Antonioni's *Blow-Up* (1966), a clicking sound in a park at night can be interpreted as a snapped twig, a clicked camera shutter, or a gun being cocked. Each possibility suggests a different reality and interpretation. In this case, we are meant to notice the sound, but its multiplicity of interpretations extends the film's metaphysical theme about the

***René Clair during production of* Les Belles de Nuit (Beauties of the Night, *1952).* EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

unknowability of reality. The opening of *Apocalypse Now* (1979) brilliantly exploits the similarity of sounds by shifting subtly between ceiling fan and helicopter "whups" and traffic noises and bird calls to indicate that while the protagonist is cooped up in a Saigon hotel, his mind is still in the jungle.

Like music, sound effects (and to a lesser extent, dialogue) speak to the emotions. Take the "simple" sound of footsteps as a character is seen walking onscreen. Choices in reverberation, pacing, timbre, volume, and mixing (of sounds with each other) may not only determine our sense of the physical contours of the space in which the character is walking, but suggest any number of feelings—loneliness, authority, joy, paranoia—in combination with the images. These choices—rarely noticed by the audience—are characteristics mainly imparted to the sounds not during production, but once the shooting stops.

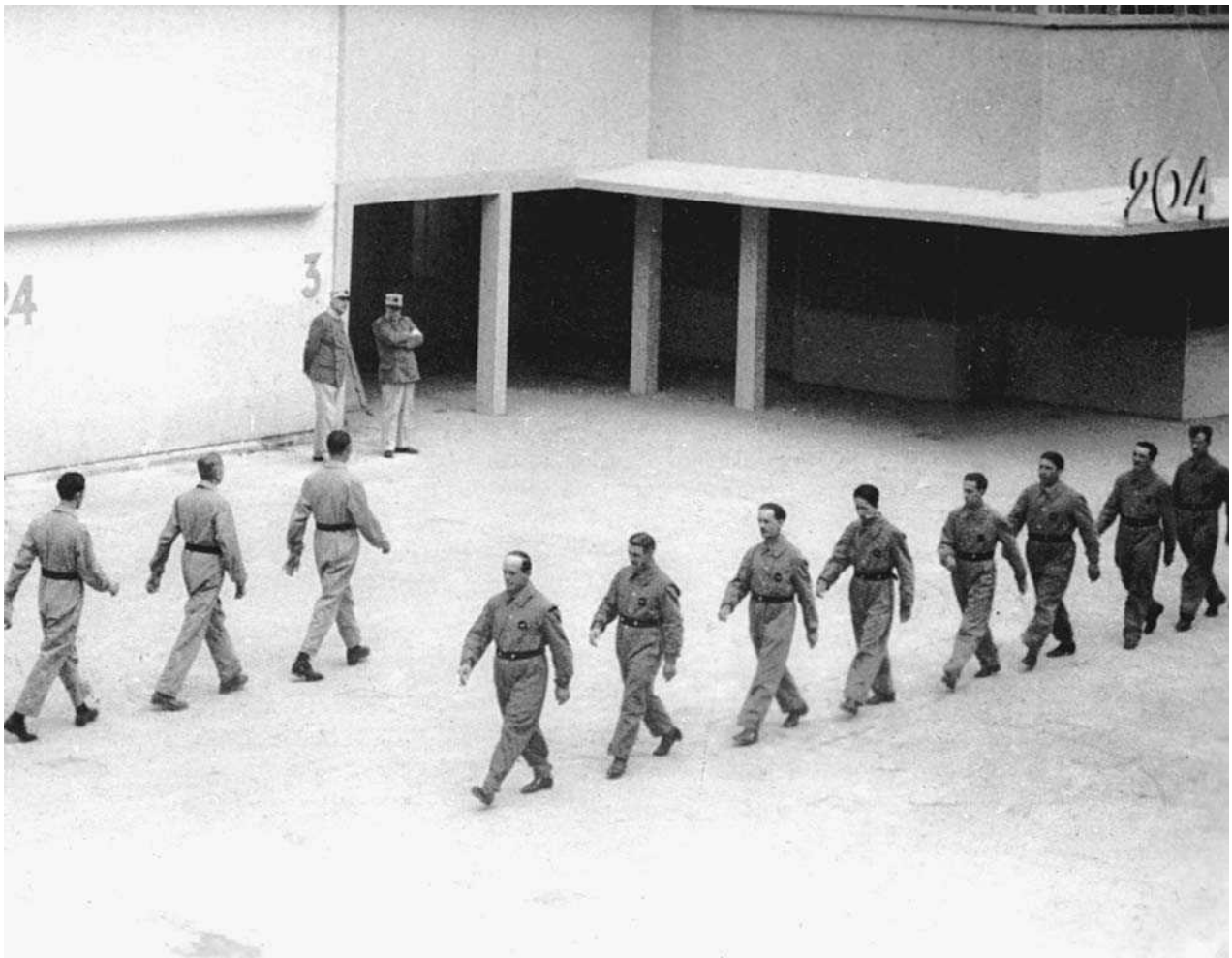
Separation defines sound practices in many senses. For one thing, sound and image are recorded onto separate mediums. For another, the personnel involved in different units may never meet. The production mixer (set recordist) rarely interacts with the editing (postproduction) staff. And on a major production, dialogue, sound effects, and music are handled by discrete departments, which may remain independent of one another.

Normally, little sound other than dialogue is captured during filming. Yet even here, microphone type and placement can affect the tonal quality of a voice. Production dialogue is best taken with a microphone suspended on a boom above the actors just outside of the camera's frame line. This placement preserves the integrity of the original performance and maintains aural perspective in rough correspondence to the camera angle. When booms are not feasible, the actors can be fitted with radio mikes, small lavalieres connected to radio frequency transmitters concealed in clothing. These microphones sacrifice perspective and vocal quality for invisibility. Locations are scouted for visual impact; unless production assistants can reroute traffic and shut down air-conditioning systems, the audio environment may prove unconquerable. Under budget and schedule pressures, audio aesthetics are often sacrificed and some production sound is kept only as a "guide track" on the assumption that it can be "fixed in the mix."

Production mixers normally ask that all action cease for a few moments on each location so that they may record ambient sound or room tone, the continuous background sound (such as water lapping) in that space. Editors will later have to reinsert ambience under dialogue and effects created during postproduction for continuity with production sound. The sound crew may also take some "wild" sound (such as foghorns), not synchronized to any shot, for possible use as authentic sound effects.

Sound recording mediums have evolved rapidly in the digital age. Analog recording on 1/4-inch tape was supplanted in part by digital audiotape (DAT), which in turn was replaced by sound recorders with removable hard discs that can be directly transferred into computer work stations for editing. Methods of maintaining and establishing sync (precisely matching sound and image) have also evolved. To enable the editor to match voice and lip movement, the take was traditionally "slated" (numbered on a small blackboard held in front of the camera) and announced vocally by an assistant director, who then struck the hinged clapper stick for a sync point. Although slating is still done, now a time code is used to sync camera and recorder electronically.

Actors and directors almost always prefer to record dialogue directly on the set. During production the dialogue is synced up overnight with the image so that the filmmakers can select the best takes by evaluating vocal performance as well as visual variations. Later, specialized



***René Clair experimented with a musical score in* À Nous la liberte (Freedom for Us, *1931*).** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

dialogue editors will make minute adjustments to salvage as much of the dialogue as possible. They eliminate extraneous noises and may combine parts of words from different takes or even scenes to replace a single flawed word.

Although intelligibility is the usual priority for dialogue, it can be manipulated, perhaps by increasing reverberation or volume, to characterize someone as menacing. But the main choices involve how dialogue is edited in relation to picture. To show ''talking heads'' can be redundant and boring. The picture editor's choice of when to shift between speaker and listener not only alters emotional identification but allows us to learn information simultaneously from one character's facial expression and the other's vocal inflection.

Any dialogue that cannot be polished or could not be captured at all during production is recorded during postproduction in a process called looping, or ADR (automated dialogue replacement). The actor repeatedly watches the scene that needs dialogue, while listening to a guide track on headphones, and then reperforms each line to match the wording and lip movements. Computers can imperceptibly stretch or shorten words to adjust a phrase that is not quite in sync.

While some sound effects are recorded during production, most are added or created later. ''Spotting'' sessions are held to determine what kinds of sounds are needed and where scoring will be heard. Some sounds that must be in sync are performed by a foley artist. Foleying is the looping of sound effects in a specialized studio outfitted with various walking surfaces and props. Sometimes called foley walkers because so much of their work consists of adding footsteps, foley artists create

sounds by moving their bodies or props as they watch the image. Often their props do not match the original objects. A feather duster may simulate not only a flock of birds, but also leaves blowing along the street. A kiss is still just a kiss in filmmaking, but its sound may be recorded by a foley artist making dispassionate love to his or her own wrist. Because sounds like clothing rustle and footsteps are rarely noticed by the audience, they can later be subtly adjusted to help characterize the people who appear to make them. The villain's sword can be given a more ominous swishing sound than the hero's.

Sound effects that need not be recorded in sync can come from CD libraries or be freshly generated. Often recording the original source is not as convincing as inventing one. The editors of *Ben-Hur* (1959) found that recording real whips for the chariot race sounded less realistic than steaks slapped on a thigh. There is particular freedom to create sound effects when there is no authentic source for the image, as in monster and science fiction films. Creators of sounds often start by recording something real and then processing (altering) it. Two simple processing tricks that date from the earliest days of sound effects are reversing the original sound or changing its pitch. It is also common practice to create one new sound by "stacking" effects—layering several sources and processing them together. For instance, the voice of the *Star Wars* (1977) droid, R2-D2, is a combination of electronically generated sound plus water pipes, whistles, and human vocalizations. With digital technologies, a sound editor can feed into a computer a brief sample of a sound, which can then be expanded and radically modified.

Music is not usually written until postproduction. The director, composer, and music editor have had a spotting session, running through the rough cut of the film and agreeing on where, and what kind of, music is needed. Then, the music editor prepares a detailed list of "cues" that are timed to the split second, sets up the recording session if there is an orchestra, and makes any needed adjustments when the score is mixed with other tracks.

The final combining of tracks is called "rerecording" on screen credits, but "the mix" or "the dub" by practitioners. (Many sound terms are regional. Practices also vary by region or project: from one to three rerecording mixers may preside at the console.) Basically, the mix combines the dialogue (and narration if there is any), the effects, and the music. A final mix may combine hundreds of separate tracks. For manageability, groups of tracks are "'premixed" so that like sounds have been grouped and adjusted in preliminary relation to each other. Since dialogue takes precedence, it is mixed first. Music and effects, when added, must compete with neither each other nor the dialogue. Sounds from disparate sources must be adjusted with tools like equalizers and filters (which manipulate specific frequencies) to match and flow seamlessly. Since the ratio of direct to reflected sound indicates along with volume how far we are from a sound's source, reverberation is an essential tool for placing a sound in a space. The rerecording mixer will also distribute sounds to specific outputs, deciding, for instance, which sounds go to the surround sound speakers and which shift from one speaker to another. The rerecording mixer is both a master technician who fine-tunes the adjustments to volume, duration, and tone quality begun in the premix and an artist who makes thousands of aesthetic choices as well. The best rerecording mixers must not only balance the various tracks but also subtly layer and orchestrate them, choosing which sounds to emphasize at a given time to create a texture and pacing that have an emotional effect on the audience and support the narrative.

Most likely the work of various sound departments has been overseen by a supervising sound editor. Optimally (though rarely) sound is conceived—like production design—during preproduction, so the film's sound is not an afterthought but an organic, integral part of the film's conception. Films that exploit the fullest expressive potential of sound may have been planned with a sound designer, a credit originated to suggest the conceptual importance of Walter Murch's contribution to *Apocalpyse Now*. The term is now used to designate either someone with an overview of the sound, whose job can overlap that of a supervising sound editor, or someone who designs a specific type of sound, such as dinosaur steps.

AESTHETIC DEBATES

It was by no means a foregone conclusion that sound would be used unobtrusively. When it became obvious that talkies were the sound wave of the future, filmmakers and theorists alike worried that their art form would lose its expressive potential. They worried films would become "canned theater," in the words of the French director René Clair (1898–1981), that the camera's enslavement to the microphone would necessarily stifle the eloquent camera movement, lighting, and montage that many considered the unique language of "pure" cinema.

Dialogue came under the most direct attack. In Germany, Rudolf Arnheim (b. 1904), who valued film for those formal properties that differentiated the image from mere naturalistic reproduction, maintained that dialogue "paralyzed" visual action and reduced the gap between film and reality. The German theorist Siegfried Kracauer (1889–1966), whose contrasting aesthetic

favored the "redemption of physical reality," suggested that dialogue could be used cinematically by deemphasizing its meaning and treating voices as pre-linguistic sound. The Hungarian theorist Bela Bálázs (1884–1949) lamented the way spoken language eliminated the universality of the silent screen. However, he suggested ways in which sounds could "educate our ear," for example, by providing the aural equivalents of photographed close-ups or by exploiting the dramatic value of silence, which can be "heard" only in the context of sound.

Much debate has focused on exploring ways in which sound might be associated with the image. One of the earliest formulations came from the Soviet filmmakers S. M. Eisenstein (1898–1948), V. I. Pudovkin (1893–1953), and G. V. Alexandrov (1903–1984), who issued a joint Statement on Sound in August 1928. Warning against the development of "talking films," which would lead to "highly cultured dramas" and "the 'illusion' of talking people, of audible objects," the statement called for a "contrapuntal" use of sound that treated it as an element of montage. Pudovkin later came out in favor of an approach to disparate sound and image that he labeled "asynchronism," a distinction that paralleled that between Eisenstein's "dialectical" and Pudovkin's "associational" approaches to silent montage.

Just as initial debate about the function of sound accompanied the coming of talkies, a second surge of theoretical writing accompanied the "second revolution of sound" in films of the 1970s and early 1980s, an extraordinarily creative period for sound in narrative films. It has been argued that the ideological implications of Hollywood practice extended also to the techniques of sound editing and mixing, which traditionally efface evidence of their construction. Psychoanalytic and feminist critiques have often focused on the gendered voice: the female voice is characterized either as the voice of the mother or as a means whereby a female character tries to express her subjectivity while patriarchal codes of the image and soundtrack try to "contain" it. Rick Altman in the United States and Michel Chion in France have done the most sustained and nuanced analyses of sound aesthetics, challenging long-held assumptions about the relations between image and sound. For instance, Chion's writings on "audio-vision" explore the ways that sound and image transform each other. And both writers have extensively investigated audience position with respect to sound, demonstrating, for example, that aural and visual point of view do not follow the same conventions. Other scholars, including Alan Williams, have focused on ways in which even direct recordings are not mere reproductions but representations mediated through choices such as microphone placement and recording equipment.

MAJOR ACHIEVEMENTS

While the first few years of synchronized sound generated many painfully static films that were effectively filmed stage plays, the challenge and limitations of the new technology stimulated some directors to use sound in ways that remain benchmarks of creativity. In Great Britain, Alfred Hitchcock (1899–1980) experimented with varieties of subjective sound in *Blackmail* (1929), *Murder!* (1930), and *Secret Agent* (1936). In Germany, Fritz Lang (1890–1976) showed in *M—Eine Stadt sucht einen Mörder* (*M*, 1931) how sound could be used as a leitmotif by associating the murderer with whistling. Many of the early sound filmmakers made a virtue of technical limitations by adopting an asynchronous approach. In their highly stylized earliest sound films, directors like Ernst Lubitsch (1892–1947), René Clair, and Lang dared to accompany silently shot images with sounds other than dialogue. Thus, counter to the sync talkie craze (films proudly advertised as "100 percent talking!"), these films experimented with a variety of sound-image aesthetics. About half of King Vidor's *Hallelujah* (1929) was shot silent and on location, with its African American cast accompanied by spirituals or naturalistic sounds (such as bird screeches and labored breathing to evoke realism and menace during a chase through a swamp). Rouben Mamoulian (1897–1987), whom Hollywood brought from Broadway because he was supposed to be an expert in dialogue (like George Cukor [1899–1983], whose earliest title in Hollywood was "dialogue director"), was consistently innovative with sound. Mamoulian's *Applause* (1929) is a compendium of experiments that create the sense of a three-dimensional space, including the first use of two-channel recording by microphones set in separate locations, tracking shots with synchronized sound (created by wheeling the massive soundproof booths in which cameras were placed), and a densely layered sound track. If Mamoulian creates a spatial continuity in *Applause*, Russian director Dziga Vertov (1896–1954) does everything he can to break the pretence of real space in his documentary *Entuziazm* (*Enthusiasm*, 1930), which demonstrates a wide assortment of ways to associate sound and image that are anti-illusionistic.

It was nonfeature films that most creatively explored the potential of sound in its first decade. Animated shorts, not so bound to a realist aesthetic, gave rise to inspired meetings of sound and image. For instance, Walt Disney's Silly Symphonies find unlikely visual sources for familiar sounds, such as the skeleton played as a xylophone in the cartoon *The Skeleton Dance* (1929). In the 1930s, producer-director Alberto Calvacânti (1897–1982) shepherded into being a series of creative nonfiction films made by Great Britain's GPO (General Post Office) Film Unit. These experimental

Overlapping dialogue and other techniques add realism to the sound design of* M*A*S*H *(Robert Altman, 1970). ™ AND COPYRIGHT © 20TH CENTURY FOX FILM CORP. ALL RIGHTS RESERVED. COURTESY: EVERETT COLLECTION.

documentaries often make rhythmical use of sound, as in *Night Mail* (1936), a "film-poem" that edits images of a mail train to natural sounds, to the verse of W. H. Auden, and to the music of Benjamin Britten (1913–1976). Avant-garde films have always been a rich arena for experimentation with unconventional relations between sound and image. A notable example is the short film *Unsere Afrikareise* (*Our Trip to Africa*, 1966) by Austrian filmmaker Peter Kubelka (b. 1934).

One might think that narrative filmmakers would have used sound more adventurously once the full capability of sound editing was realized (about 1935). However, sound was for the most part used unimaginatively. Two glorious exceptions were Jean Renoir (1894–1979) and Orson Welles (1915–1985), two masters of sound as well as *mise-en-scène*. Renoir's films in the early 1930s include virtuosic uses of offscreen and naturalistic sound. The films he photographed in deep focus, such as *La Règle du jeu* (*The Rules of the Game*, 1939), create aural as well as visual depth. *Citizen Kane* (1941) extended Welles's experiments with sound in his earlier radio dramas, including echoes that complement the deep focus photography, rapid shifts in tonal quality, overlapping dialogue (which, as in other newspaper films, imparts a sense of simultaneous activity and quick pacing), and aural bridges that compress time and suggest causal connections by linking words or sounds over different years and locations, as well as a brilliant score by composer Bernard Herrmann (1911–1975). In later Welles films, such as *Touch of Evil* (1958), sound is often spatially mismatched with its apparent source, creating a

ROBERT ALTMAN
b. Kansas City, Missouri, 20 February 1925

Robert Altman started as a writer and director for the Calvin Company, where he made over sixty short industrial films. His first feature, *The Delinquents* (1957), soon caught Alfred Hitchcock's attention and Altman went to direct several episodes of *Alfred Hitchcock Presents*. He continued to work on TV throughout the 1960s, directing episodes of numerous series. Altman pushed the boundaries of film sound in the 1970s to create polyphonic narratives where cause-and-effect logic is often subordinated to spontaneity and improvisation.

In *M*A*S*H* (1970) the recurrent use of a diegetic loudspeaker along with the combination of radio microphones and live mixing of overlapping dialogues adds a realism to the film's satire. After failing to deploy multitrack technology in *McCabe and Mrs. Miller* (1971), Altman, in collaboration with sound designer Jim Webb and rerecording mixer Richard Portman, successfully utilized multitrack recording in *California Split* (1974) and *Nashville* (1975), accomplishing two major feats: complete freedom of the camera and the construction of complex soundscapes while recording them in real time. Ultimately, *California Split* was dubbed into three-track stereo but released in mono since most American movie theaters did not have the technology to reproduce it accurately. In *Nashville* he pushed the limits of multitrack recording by adding sixteen tracks for music recording in addition to the eight tracks devoted to dialogue. His 1978 effort, *A Wedding*, required an even larger setup: sixteen radio microphones, two eight tracks, and two entire sound crews.

If *Nashville* centers on the American popular music tradition, in *The Long Goodbye* (1973) Altman feeds off a wider range of music registers as a way to anchor his adaptation of Raymond Chandler's novel within the 1970s sociocultural milieu. The eponymous theme song plays from a variety of diegetic sources and is performed in a range of genres, functioning as a primary characterization and atmospheric tool. In *Kansas City* (1996), the simple story line is a mere alibi for a series of jazz performances by contemporary musicians. Altman's *Popeye* (1980) stands as one of the few experiments with the short-lived "Parasound" system. Ultimately, Parasound was completely overshadowed by Dolby due to the former's lack of adaptability to existing 35mm projection equipment.

From the early 1980s into the twenty-first century, Altman has continued to use overlapping dialogue in films such as *The Player* (1992) and *Gosford Park* (2001), creating sound "symphonies" that challenge the spectator to remain active throughout the viewing process. Similar to deep focus photography, which frees the eye to scan a multilayered and multifocal frame, his soundscapes let the listener construct multiple narrative pathways through the material. In this respect, Altman's sound is polyphonic, realistic, and in stark opposition with the more conventional approach to the sound medium that matches every visual cue with a dubbed sound effect.

RECOMMENDED VIEWING

*M*A*S*H* (1970), *McCabe and Mrs. Miller* (1971), *The Long Goodbye* (1973), *California Split* (1974), *Nashville* (1975), *A Wedding* (1978), *The Player* (1992), *Short Cuts* (1993), *Kansas City* (1996), *Gosford Park* (2001)

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Vicente Rodriguez-Ortega

sense of dislocation and disorientation that help define a nightmarish world.

For economic reasons, Italy's neorealists in the 1940s had no choice but to shoot silently and add sound later, a tradition that remains today except for some international productions. Usually, the result is thinner sound mixes and less adherence to the precise sync than Hollywood produces. Italian audiences have become acculturated to sparse sound tracks and speech that does not match lips. Moreover, minimalist approaches to sound, if

Robert Altman on location during filming of* Vincent and Theo *(1990). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

thought out, can be a virtue, as in the brilliantly stylized sound of Sergio Leone's *C'era una volta il West* (*Once Upon a Time in the West*, 1968), which has aural close-ups as striking as its extreme visual close-ups. The French director Jacques Tati (1909–1982), also using only postsynced sound, makes us hear afresh the sounds of the modern world. *Playtime* (1967), like Tati's other films, has almost no dialogue; instead it foregrounds sound effects, often focusing on synthetic materials like plastic, glass, and fake leather in a comedy about modern architecture and interior design.

At the other extreme from the dubbing tradition are those directors who prefer to use only production sound. Jean-Luc Godard's (b. 1930) early films, and those of Lars von Trier (b. 1956) and his Dogma 95 circle usually avoided postproduction refinement of the sound tracks. The Dogma 95 filmmakers required in their 1995 "Vow of Chastity" that "sound must never be produced apart from the image, or vice versa." Godard's films wage frontal attacks on the conventions of mainstream sound (and picture) editing, including the usual hierarchy of dialogue over effects or music. In a typical Godardian café scene, pinball machines and traffic noise intermittently dominate conversation. Whereas Godard's Brechtian aesthetic is antiillusionistic, however, the Dogma filmmakers insisted that their approach was in the service of purity and realism.

In general, cinemas in non-English-speaking cultures are less concerned with transparency. Directors whose films consistently reveal the expressive potential of sound include Akira Kurosawa (1910–1998, Japan), Robert Bresson (1901–1999, France), Alain Resnais (b. 1922, France), Leonardo Favio (b. 1938, Argentina), and Andrei Tarkovsky (1932–1986, Russia).

Perhaps the most distinctive contemporary US sound stylist has been Robert Altman (b. 1938), who, with Richard Portman, developed a system to keep every actor's dialogue on a separate channel so that he could interweave and overlap simultaneous conversations among his large ensemble casts in films such as *Nashville* (1975). Like Altman's, Francis Ford Coppola's exceptional soundtracks cannot be separated from the work of a longtime

collaborator, in his case Walter Murch (b. 1943), the doyen of film sound designers. The *Godfather* films, *The Conversation* (1974), and *Apocalypse Now* (1979) are exemplars of organic sound design. Indeed, the most memorable soundtracks in the United States are often the product of collaborations between sound designers and directors who are open to sonic experimentation. Notable collaborators include Gary Rydstrom (b. 1959), who designed sound for Steven Spielberg's films *Jurassic Park* (1993), *Saving Private Ryan* (1998), and *Artificial Intelligence: A.I.* (2001); Ben Burtt (b. 1948) and George Lucas (the *Star Wars* series); Randy Thom and Robert Zemeckis (*Cast Away* [2000] and *The Polar Express* [2004]), Alan Splet (1939–1995) and (early) David Lynch; and on the East Coast, Skip Lievsay, who has worked frequently with the Coen brothers, Spike Lee, Martin Scorsese, and Jonathan Demme.

Films most likely to use sound creatively within the classical transparent mode are science fiction films or those with a major psychological component such as *The Silence of the Lambs* (1991) and surreal films, such as those of David Lynch, whose sound is consistently distinctive without being obtrusive. Lynch is fond of sound motifs such as the industrial noises (without any apparent source) that are heard at a very low level under the villain's scenes in *Blue Velvet* (1986). Subjective or dreamlike scenes are allowed great latitude within Hollywood practice because the distorted sound is attributed to a character's perception or a phantasmic environment.

Conventional US soundtracks are characterized by density. The growing sophistication of multitrack and digital techniques has had both a stimulating and a stifling effect; although sound departments of the last few decades have had access to ever more advanced technologies, this capability does not necessarily mean that the sound is used more wisely or creatively. Digital technologies, along with the audience's experiences with popular music, have tempted many recent filmmakers to overwhelm the audience with density, loudness, and wall-to-wall sound effects. In a sense, sound films in the last quarter century have come full circle from the early talking period. Rather than 100 percent talkies, some action films have effectively become 100 percent car crashes and fuel explosions, the embodiments of the "audible objects" predicted by Eisenstein and his colleagues. But even big action pictures such as the *Matrix* and *Terminator* series can have elegant and inventive tracks when their sound is judiciously created, selected, and modulated.

SEE ALSO *Music; Production Process; RKO Radio Pictures; Silent Cinema; Technology; Warner Bros.*

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SPAIN

Spanish cinema reflects many of the tensions that have shaped the development of the Spanish nation over the twentieth century. One pivotal conflict, that between traditionalism and cultural modernization, is mirrored in the efforts to define film both as a cultural product that reflects the values and customs of the community that produced it, and as a commodity that circulates beyond the local community to international markets. This national cinema project is further complicated by political upheaval and the reformulation of the Spanish state. The crucible for modern Spain, the civil war (1936–1939), profoundly shaped the nature of the long postwar period. With the post-Franco transition to democracy, the 1978 constitution granted partial autonomy to seventeen regional communities, or states. In two of these regions, Catalonia and the Basque country, film production partially funded by the state supported the goal of stabilizing regional cultural identity. Under the aegis of the European Economic Community, which Spain formally entered in 1986, Spanish cinema came into an intimate and sustained relation with other European cinemas. At various moments in its history, therefore, Spanish cinema has been used to play out the scenarios of traditionalism and cultural modernization; localism and internationalism; the nation as a unified community; and the counterforces of micro- and macro-regional cultures. The threads of all these tendencies are found throughout the history of Spanish cinema.

SILENT CINEMA: 1896–1930

The first public screening of a Spanish-made film, Eduardo Jimeno's compilation of actuality footage, *Salida de misa de doce del Pilar de Zaragoza* (People Coming Out of the Noontime Mass at the Cathedral of the Virgin of Pilar in Zaragoza), took place in 1896, just months before the Lumière brothers' presentation in Madrid of similar images of local color that included port scenes from Barcelona, urban vistas in Madrid, and, of course, bullfights. Early silent cinema tended to depict a quaint, almost exotic backwardness that would become a staple of the cinematic imagery of the country seen by Spanish and international audiences for decades.

Though Spanish silent cinema had almost no international impact, there did exist a fledging film culture during this period. Among its notable figures was Fructuós Gelabert (1874–1955), whose *Riña en un café* (Café Brawl, 1897) is the first Spanish-made fiction film made in Spain. Along with Gelabert, Segundo de Chomón (1871–1929) worked independently during the final years of the nineteenth century and early years of the twentieth to develop a number of special effects or trick films. His most inventive creation was *El Hotel eléctrico* (*The Electric Hotel*, 1908), which depicts a fully automated hotel in which a man is automatically shaved and his wife's hair is combed.

In the early 1900s Barcelona was established as the principal center for film production on the Iberian peninsula. This changed in 1915 when Benito Perojo (1894–1974) and his brother established the first Madrid-based film production company. The multitalented Perojo worked as producer, director, scriptwriter, actor, and even camera operator on his films.

Perhaps the most significant feature of the silent period in Spanish cinema was its emphasis on local cultural tastes to shape the emerging international

medium. The early preference for folkloric cinema and adaptations of Spanish works of fiction and theater is found, for instance, in Ricardo Baños's 1905 film version of the popular Zorrilla play *Don Juan Tenorio*. Several of the figures who were to shape the early sound film in Spain had already established themselves in the silent era. Most notable among these was Perojo, who would later direct and produce films, and Florián Rey (1894–1962) and Juan de Orduña (1900–1974), both of whom started their film careers as actors and went on to direct important films of the sound era.

Efforts to imitate the epic style of D. W. Griffith's *The Birth of a Nation* (1915) led to Spanish epic films such as the Spanish-French coproduction *La vida de Cristóbal Colón y su descubrimiento de América* (The Life of Christopher Columbus and his Discovery of America, 1916), but these seldom appealed to audiences outside Spain. The last such epic of the silent era was Rey's anachronistic *La aldea maldita* (Cursed Village, 1929), which was made as sound films were being exhibited in Spain.

THE FIRST DECADE OF SOUND: 1929–1939

Although the first sound film produced in Spain was Francisco Elías's *El misterio de la Puerta del Sol* (The Mystery in the Puerta del Sol, 1929), the quality of early sound technology was poor. Some Spanish filmmakers worked abroad, principally in France, on their first sound films. Florián Rey's *Melodía del arrabal* (*Suburban Melody*, 1933) was shot at Paramount's Joinville Studio outside Paris, where his friend Perojo had already shot *Primavera en otoño* (*Spring in Autumn*, 1933). The sad reality for the Spanish film industry was that by the end of 1931 Hollywood's foreign-language film productions already held the monopoly on the sound-film market in Spain, even attracting *Spanish* technicians and artists.

Luis Buñuel (1900–1983), the preeminent figure of Spanish cinema, forged his early career in France. Unlike the mainstream fare that Perojo and Rey worked on, however, Buñuel's first two surrealist films, *Un chien andalou* (*An Andalusian Dog*, 1929) and *L'Âge d'or* (*The Golden Age*, 1930), were attacks on conventional cinematic narratives. Buñuel shot his first film in Spain, the documentary *Las Hurdes* (*Land Without Bread*, 1933), also known as *Tierra sin pan*, about the deplorable social conditions in the province of Salamanca. The film was banned first by the Republican government and later by the Francoist regime.

The first Spanish sound studio in Spain was built in Barcelona. The following year two other sound-production studios were established in Madrid. Between 1932 and 1936, the eve of the civil war, the local film industry produced fifty-seven films, with twenty-eight films completed in 1936 alone. The two studios that were seen as the Spanish equivalent of the Hollywood "majors" were Filmófono, established by Ricardo Urgoiti, the scion of a liberal publishing family, and Compañía Industrial Española SA (CIFESA), founded by Vicente Casanova. Urgoiti contracted the young Buñuel as his executive producer. Though Filmófono's output was modest, the combination of Buñuel's presence and its few serious productions of popular cinematic fare made it, along with CIFESA, the most serious efforts to sustain a studio-based Spanish film industry with socially relevant and commercially popular films.

Continuing silent-film practices, the dominant style of these films involved the promotion of local culture through folkloric narratives (*españoladas*) that reveled in character actors imitating colorful regional speech patterns. The major commercial successes of the pre-civil war period included films by Florián Rey (*La Hermana San Sulpicio* [*Sister San Sulpicio*, 1934], *Nobleza baturra* [*Rustic Chivalry*, 1935], and *Morena clara* [*Dark and Bright*, 1936]) and Benito Perojo (*Rumbo al Cairo* [*Bound for Cairo*, 1935], *Es mi hombre* [He's My Man, 1934], and *La verbena de la paloma* [*Fair of the Dove*, 1934]). Such films helped support the impression of the vitality of the pre-civil war sound-film industry. Without any government subsidies, and rivaled only by radio in the mass media, motion pictures became part of the fabric of popular Spanish culture.

In no small measure, the allure of some sound films derived from the emergence of popular Spanish film actresses who constituted in their own right a local variation of Hollywood's star system. Notable among these were Imperio Argentina (1906–2003), the singer who had appeared in Florián Rey's biggest hits; the comic actor Miguel Ligero (1890–1968); and the romantic lead Rosita Díaz Giménez (1908–1986) and her male counterpart, Manuel Luna (1898–1958).

This robust film culture was abruptly curtailed when the Spanish army, under the command of exiled General Francisco Franco, rose up against the Spanish Republican government on 18 July 1936. The ensuing civil war continued for nearly three years, ending with the Francoist victory. The short-term impact of the civil war was obvious. Aerial bombings of Madrid and the diversion of materials to the war effort brought the collapse of commercial film production. Some films already in production, such as Fernando Delgado's *El genio alegre* (The Happy Spirit, 1939) were not completed until the war's end. Franco sympathizers Benito Perojo and Florián Rey continued working at the Ufa (Universum Film Aktiengesellschaft) studios in Berlin, and, for Perojo, later in Cinecitta in Rome. This was how lavish folkloric films, such as Rey's *Carmen, la de*

LUIS BUÑUEL

b. Calanda, Spain, 22 February 1900, d. 29 July 1983

The best-known Spanish filmmaker before Pedro Almodóvar, Luis Buñuel had a film career that spanned fifty years and involved work in three national cinemas, those of Spain, France, and Mexico. Ironically, of the thirty-one films he made, only four of them were shot in his native Spain. Along with persistent attacks on Christian dogma and church hypocrisy, Buñuel's most characteristic theme is a contemptuous view of bourgeois morality and middle-class values. His Mexican period, beginning in 1946, includes some of his most internationally acclaimed films: *Los Olvidados* (*The Young and the Damned*, 1950), *El* (*This Strange Passion*, 1952), and *Nazarín* (1959). Though varying in style and subject matter, these works parody bourgeois morality and contain powerful and violent imagery.

His years at the famed Residencia de Estudiantes in Madrid in the early 1920s brought Buñuel into contact with the poet Federico García Lorca (1898–1936) and the painter Salvador Dalí (1904–1989), with whom he collaborated on his first two films, forging his identity as a surrealist. In *Un chien andalou* (*An Andalusian Dog*, 1929) and *L'Âge d'or* (*The Golden Age*, 1930), his two surrealist masterpieces made in collaboration with Dalí, he developed a series of violent images that were designed to shock his audience and played with editing techniques to disrupt visual continuity. Even while working on the documentary *Tierra sin pan* (*Land Without Bread*, 1933), his first film shot in Spain, he intensified the shocking images of people from backward rural communities by juxtaposing grotesque images with the tranquil strains of a Brahms symphony. The notoriety of these early films led some critics to read surrealist touches in his later works, especially his popular Mexican commercial films, most of which were largely divorced from surrealism.

His support of the defeated Spanish Republican government during the civil war (1936–1939) forced Buñuel into political exile. After twenty-five years spent forging a commercial career in Mexico, he returned to Spain in 1960 to film *Viridiana* (1961). The film, approved by strict Spanish censors, appeared to be a parable about Christian charity recounting the efforts of a young woman to be a good Christian. *Viridiana* won a special prize at the Cannes Film Festival but was immediately denounced by the Vatican as blasphemous. The Spanish government, which rightly saw that it had been ridiculed by the clever filmmaker, responded by banning the film in Spain, and even mention of Buñuel's name was prohibited in the Spanish press.

After *Simón del desierto* (*Simon of the Desert*, 1965), and with the exception of two films shot in Spain—*Tristana* (1970) and *Cet Obscur objet du désir* (*That Obscure Object of Desire*, 1977)—all of Buñuel's later films would be shot in France. In his mature final period, *Belle de jour* (1967), starring Catherine Deneuve, won international acclaim, and *Le Charme discret de la bourgeoisie* (*The Discreet Charm of the Bourgeoisie*, 1972) won an Oscar® for best foreign film.

RECOMMENDED VIEWING

Un chien andalou (*An Andalusian Dog*, 1929), *L'Âge d'or* (*The Golden Age*, 1930), *Tierra sin pan* (*Land Without Bread*, 1933), *Los Olvidados* (*The Young and the Damned*, 1950), *El* (*This Strange Passion*, 1952), *Viridiana* (1961), *Belle de jour* (1967), *Tristana* (1970), *Le Charme discret de la bourgeoisie* (*The Discreet Charm of the Bourgeoisie*, 1972)

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Marvin D'Lugo

Luis Buñuel. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Triana (Carmen, the Girl from Triana, 1938) and Perojo's *Suspiros de España* (*Sighs of Spain*, 1939), were shot even as the war raged.

THE POSTWAR PERIOD: 1939–1951

Censorship was the most overt symptom of the Francoist state's desire to reshape the Spanish film industry. Other measures included special production subsidies for films of "national interest" and a rating system for subsidies that reflected the government's own evaluation of films. The Spanish film industry was thus easily coerced into developing the narratives that advanced the regime's ideological and cultural goals. The production subsidies proposed by the new regime created in the industry a dependency on government financial supports that would last well beyond the four decades of the Franco regime.

There were no stated norms for film censorship, so the censorship boards that operated over the next two decades delivered their verdicts on scripts and films based on their own predilections and biases. The effect of the intimidation built into the censorship and subsidy processes was to transfer to the producers, screenwriters, and directors of Spanish films a form of self-censorship. These were the people who would invent the narrative formulas and imagery that would promote the regime's ideology.

A related form of censorship sprang from the directive that the Castilian language be used for all films exhibited in Spanish territory. Dubbing quickly became a way of deleting dialogue that appeared to challenge the values, icons, or ideology of the regime. The policy required the dubbing of all non-Spanish films, and it had an unintended consequence of helping foreign films, which were then circulating in Spanish-dubbed versions, to gain a strong commercial foothold in the domestic market; the local industry has never recovered.

In the immediate postwar period compliant filmmakers produced a series of films that mythified the Francoist struggle. By far, the most important film of this genre was José Luis Sáenz de Heredia's (1911–1992) *Raza* (*Race*, 1942). The film was actually scripted by Franco and followed the exploits of a fictional soldier during the recent military uprising, suggesting parallels to Franco's personal career.

Among the most popular films of the 1940s were costume dramas that fell into various subgenres. One type, pseudoreligious in nature, was based freely on the lives of historical figures and the fictionalized lives of saints. The most notable of these films were Manuel Augusto García Viñola's *Inés de Castro* (1944), José López Rubio's (1903–1996) *Eugenia de Montijo* (1944), Rafael Gil's (1913–1986) *Reina santa* (Saintly Queen, 1947), and Juan de Orduña's (1900–1974) *Misión blanca* (The White Mission, 1946). Another popular genre was the historical costume epic that afforded audiences an escape from the drab social realities of the postwar period. Two films of this type were directed by Juan de Orduña for CIFESA: *Locura de amor* (*Love Crazy*, 1948) and *Agustina de Aragón* (*Augustina of Aragon*, or *The Siege*, 1950). Featuring the striking stage actress Aurora Bautista, these films became instant hits and, owing to their commercial and critical success, were deemed high points of Spanish filmmaking.

Even more popular in the 1940s were adaptations of nineteenth-century Spanish novels, triggered by the surprising success of *El escándalo* (*The Scandal*, José Luis Sáenz de Heredia, 1943) and *El clavo* (*The Nail*, Rafael Gil, 1944), both adaptations of works by Pedro de Alarcón (1833–1891). These films and those that quickly followed shared, in addition to sources in well-known novels, a strong melodramatic style. The popularity of *Lola Montés* (Antonio Román, 1944), Gil's *La pródiga* (*The Prodigal Woman*, 1946), and the historical biography *El Marqués de Salamanca* (Edgar Neville, 1948) proved the vitality of what by the decade's end had been formalized as costume melodrama.

Many Spanish studio-produced melodramas of the 1940s resembled low-budget imitations of Hollywood's costume epics of the same period, at least in terms of the efforts to develop a lavish studio style buttressed by a highly developed star system that featured Alfredo Mayo and José Nieto (b. 1942) in both heroic and romantic roles, and Amparito Rivelles (b. 1925), Ana Mariscal (1923–1995), and Luchy Soto (1919–1970) as female romantic leads. CIFESA had become the quasi-official studio of the government, producing some of the large-scale productions that made it the Spanish equivalent of MGM in the United States.

THE 1950s

Because of its political alliances with Nazi Germany and fascist Italy, after the Axis defeat in 1945 Spain became a pariah in democratized Europe. The reactionary tendencies in Spanish culture that resulted from this isolation changed with the US binational treaty of 1951, which coincided with the reorganization of Franco's cabinet that established a film office in the Ministry of Information and Tourism. The office's director, José María García Escudero, championed José Antonio Nieves Conde's film *Surcos* (*Furrows*, 1951), granting it a "special interest" subsidy, only to find the voices of old-guard conservatism condemning the film's "sordid" neorealist visual style and social content. Opponents argued that Juan de Orduña's historical epic of Columbus's journeys to the New World, *Alba de América* (American Dawn, 1951), was a more appropriate reflection of national values. The scandal eventually led to García Ecudero's departure from his post. The rest of the decade was, in fact, a replay of the clash between conservative and modernizing forces within the government and the film industry.

The persistence of traditionalist cultural values was reflected in the popularity of melodramatic, pseudo-religious films during the early 1950s, best epitomized by the most widely acclaimed work of this reactionary genre: Ladislao Vajda's *Marcelino, pan y vino* (*The Miracle of Marcelino*, 1955). The film owes its popularity as much to the presence of the child actor Pablito Calvo as to the presumed religiosity of its narrative and theme. Other child actors who sustained similar box-office appeal for otherwise negligible films include Marisol (Pepa Flores) and Joselito.

The Spanish brand of contemporary comedy, which had endured throughout the previous decade, now became a vehicle for veiled social criticism of the regime's policies. The earliest example of this potent genre is the debut film of Juan Antonio Bardem (1922–2002) and Luis García Berlanga (b. 1921), *Esa pareja feliz* (*That Happy Pair*, 1953), a light comedy that highlighted the hard economic times of the early 1950s in the travails of a newlywed couple. While Bardem went on to specialize in more political works, such as the tense melodrama *Muerte de un ciclista* (*Age of Infidelity*, 1955), Berlanga's career evolved through ingenious social comedies. *Bienvenido, Mister Marshall* (*Welcome, Mister Marshall*, 1953), the most beloved Spanish popular film of the past half-century, is a satirical look at cultural mores and the ineptitude of the regime; *Los Jueves, milagro* (*Miracles of Thursday*, 1957) satirizes church bureaucracy and false miracles. Berlanga's subsequent social comedies, *Plácido* (1961) and *El verdugo* (*The Executioner*, 1963), take sharp aim at institutionalized charity and the Spanish style of execution, respectively. Thus, over the decade, the narrative and visual style of one of Spain's most beloved filmmakers moved to progressively more scathing indictments of the spirit and everyday practices of Francoist culture.

Working with Berlanga's script collaborator, Rafael Azcona, Italian-born Marco Ferreri (1928–1997) created two of the blackest social comedies of the period: *El pisito* (The Little Apartment, 1959) and *El cochecito* (*The Wheelchair*, 1960). Social criticism in these films was rooted in the Spanish variation of Italian neorealism, which often used black humor to portray the long-suffering working class and the economic hardships to which they had become conditioned. This tendency achieves its blackest images in Ferreri's *The Wheelchair*, in which an old pensioner poisons his family after they prevent him from buying a motorized wheelchair. Veering away from the comedic genre, Carlos Saura's (b. 1932) debut feature, *Los golfos* (*The Delinquents*, 1962), arguably the strongest expression of Spanish neorealism, depicts the plight of youthful members of the urban underclass whose sense of frustration in late-1950s Madrid leads them to petty robberies. Seemingly disconnected from Ferreri's or Berlanga's middle-class characters, Saura's protagonists nonetheless reveal a spiritual kinship to the same defiant spirit of social criticism that mark the neorealist comedies of the period.

REAWAKENING AND TRANSITION: 1960–1975

During the final decade and a half of the old regime (1960–1975), Spanish cinema witnessed the beginnings of the cultural transition beyond the dictatorship. The most emblematic event of that changing order was the scandal surrounding Buñuel's *Viridiana*. The famed surrealist filmmaker returned from exile in 1961 to make a film that appeared to be a reverential tale about a young postulant's dedication to Christian charity. Presented at the Cannes Film Festival of 1961 as the official Spanish entry, the film won a Palme d'or, only to be denounced by the Vatican newspaper *L'Osservatore*

Romano as blasphemous. The film was banned in Spain, and the production company, Bardem's Unión Industrial Cinematográfica SA (UNINCI), was dissolved. A decade later Buñuel returned to Spain to shoot another film while Franco was still alive. *Tristana* (1970), often considered Buñuel's masterpiece, was based on a minor novel by the nineteenth-century novelist Benito Pérez Galdós. His final "Spanish" film, also his last film, was *Cet Obscur objet du désir* (*That Obscure Object of Desire*, 1977). Though only four films of his total output of more than thirty were actually shot in his native Spain, Buñuel remains for many the quintessential Spanish filmmaker.

In the early 1960s a group of progressive technocrats assumed positions of power in key government ministries. Principal among these was Manuel Fraga Iribarne, who took charge of the reorganized Ministry of Information and Tourism, which controlled media censorship. The liberal Fraga orchestrated the return of García Escudero to the film office, encouraging him to publish a set of criteria that would guide the censorship of film scripts and subsequent final copies of films ready for distribution. This bureaucratization of censorship enabled filmmakers and their producers for the first time to challenge censorship cuts and negotiate revisions.

Censorship reform was part of an administrative initiative to invent a new image of Spain for international markets, especially tourism. Part of that plan called for a "New Spanish Cinema," much heralded through official promotions at international film festivals. The newness of Spanish cinema was based on a younger generation of directors, including Carlos Saura, Basilio Martín Patino (b. 1930), Miguel Picazo (b. 1927), Mario Camus (b. 1935), and Manuel Summers (b. 1935), most of whom would, in time, forge their own careers as mainstream filmmakers. By 1966 the strategies had yielded impressive results, boosting the annual production of Spanish films to an all-time high of 174. Some film historians later dismissed New Spanish Cinema as merely the Franco regime's window dressing to cover its repressive nature. But New Spanish Cinema did much to challenge the status quo by expanding the limits of permissible representation in Spanish films.

Most notable of such works was Saura's *La caza* (*The Hunt*, 1965), which examined the impact of the civil war on contemporary consciousness. Saura's success with broaching the negative image of the war while circumventing censorship owed, in part, to the dealings of his astute producer, Elías Querejeta (b. 1930). Querejeta engaged the censors, convincing them to allow certain images and dialogue to remain in the shooting script, and used the film's dialogue to highlight the ways self-censorship had deformed the characters' outlook. Another feature of the Saura-Querejeta collaboration was the unusual effort made to market the film at international festivals, drawing attention discreetly to the social realities of contemporary life in Spain. *The Hunt* won the Golden Bear award at the 1966 Berlin Film Festival. Throughout the final years of Franco's dictatorship, Querejeta's modest production company was responsible for the early careers of a number of other filmmakers, including Víctor Erice (b. 1940), Jaime Chávarri (b. 1943), and Manuel Gutiérrez Aragón (b. 1942).

Another historically significant movement of the period was the Barcelona School, young Catalan filmmakers who challenged the "look" of Spanish cinema. Though largely an effort at aesthetic renovation, the visual style seen in Vicente Aranda's (b. 1926) *Brillante porvenir* (*Brilliant Future*, 1965) and *Fata morgana* (*Left-Handed Fate*, 1965), *Dante no es únicamente severo* (Dante Is Not Only Rigorous, Joaquín Jordá, 1967), *Cada vez que . . .* (*Each Time That . . .*, Carles Durán, 1968), and *Ditirambo* (Gonzalo Suárez, 1969) expressed a striking alternative to the often drab views and linear narratives of Castilianized Spanish cinema. These young directors often took inspiration from contemporary art and advertising. Of the filmmakers of the Barcelona School, only Jaime Camino (b. 1936) and Aranda achieved prominent careers in more conventional mainstream Spanish filmmaking.

One of the dominant themes of oppositional cinema during the final years of the old regime, repressed and deformed memories of the past, was powerfully portrayed in *The Hunt*. The theme continued in other Saura films (*El jardín de las delicias* [*The Garden of Delights*, 1970], *La prima Angélica* [*Cousin Angelica*, 1974] and *Cría cuervos* [*Raise Ravens*, 1976]), and in Patino's documentary *Canciones para después de una guerra* (Songs for After a War, 1971). The most critically acclaimed of these efforts was Erice's *El espíritu de la colmena* (*The Spirit of the Beehive*, 1973), which in a seemingly apolitical way recounts the experiences of a girl of seven or eight in the Castilian provinces in the early post-civil war period. Through an elliptical style and an intricate visual narrative structure, the film stands as a unique expression of the creative power of filmmakers to subvert the spirit of censorship to present critical visions of life under the dictatorship. The film won a special prize at Cannes.

POLITICAL AND ARTISTIC TRANSITIONS: 1975–1982

The seven years following Franco's death saw the dismantling of the dictatorship and the implementation of democratic processes, culminating in 1982 with the

PEDRO ALMODÓVAR

b. Calzada de la Calatrava, Spain, 15 September 1949

The most acclaimed contemporary Spanish director, Pedro Almodóvar developed his skills as a filmmaker in underground shorts he made in the 1970s before turning to commercial feature-length films with *Pepi, Luci, Bom y otras chicas del montón* (*Pepi, Luci, Bom*, 1980). This raucous comedy, shot on a shoestring, eventually became a cult hit. It portrayed characters from Madrid's pop-culture movement of the late 1970s (*Movida*) in the flimsiest of plots. In a similar antibourgeois style, *Laberinto de pasiones* (*Labyrinth of Passions*, 1982) marked the film debuts of Imanol Arias and Antonio Banderas, both of whom have gone on to have important film careers.

Entre tinieblas (*Dark Habits*, 1983), Almodóvar's third film, reflects his first serious engagement in melodrama, a genre that has shaped much of his subsequent film work. With *¿Qué he hecho yo para merecer esto!!* (*What Have I Done to Deserve This?*, 1984), a black comedy with a strong social theme about urban families living on the periphery of Spain's economic prosperity, Almodóvar began to gain international attention. The film displays the acting range of its star, Carmen Maura, who had appeared in Almodóvar's films since her lead in *Pepi, Luci, Bom*. The actress and director went on to make three more films over the next three years: *Matador* (1986), *La Ley del deseo* (*Law of Desire*, 1987), and *Mujeres al borde de un ataque de nervios* (*Women on the Verge of a Nervous Breakdown*, 1988). In their plotting and the centrality given to women and gay characters, all of whom are motivated by liberated sexual desire, these three films reflect the modernizing process of post-Franco Spanish culture. With the success of these films Almodóvar, along with his brother Augustin, established his own production company, El Deseo S.A.

With *Tacones lejanos* (*High Heels*, 1991), Madrid, the principal setting of his first nine films, began to recede as Almodóvar's films became more dramatic than comedic in inspiration. Throughout the 1990s Almodóvar focused on strong female protagonists, and his films' stellar performances by Spanish actresses Marisa Paredes and Victoria Abril. At times, his transgressive humor has been controversial, particularly the presumably comic rape scene in *Kika* (1993). Almodóvar's films of the post-*Kika* period have achieved more general acceptance, as indicated by the Oscars® he won in two consecutive years, for *Todo sobre mi madre* (*All About My Mother*, 1999) for best foreign film, and *Hable con ella* (*Talk to Her*, 2002) for best screenplay. Both of these films, as well as his subsequent *La mala educación* (*Bad Education*, 2004), are complex narratives built around themes of artistic creativity, gender transformations, and the characters' affirmations of new social and sexual identities.

RECOMMENDED VIEWING

¿Qué he hecho yo para merecer esto!! (*What Have I Done to Deserve This?*, 1984), *Mujeres al borde de un ataque de nervios* (*Women on the Verge of a Nervous Breakdown*, 1988), *Todo sobre mi madre* (*All About My Mother*, 1999), *La mala educación* (*Bad Education*, 2004)

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Marvin D'Lugo

election of the first socialist Spanish government since the civil war. There were three notable trends in film culture in this period: cinematic recreations of historical moments, often but not always related to the civil war (*Pascual Duarte* [Ricardo Franco, 1975], *Retrato de familia* [*Family Portrait*, Antonio Giménez Rico, 1976], *A un dios desconocido* [*To an Unknown God*, Jaime Chávarri, 1977]); documentaries that similarly framed previously proscribed themes related to life under the dictatorship (*El desencanto* [*The Disenchantment*, Chávarri, 1976], *La vieja memoria* [*The Old Memory*, Camino, 1978]); and irreverent comedies that embraced the style of US independent films of the 1970s (*Tigres de papel* [*Paper Tigers*, Fernando Colomo, 1977], *Pepi, Luci, Bom* [Pedro Almodóvar, 1980], *Opera prima* [*First Effort*, Fernando Trueba, 1979]).

The outburst of sexually explicit films on Spanish movie screens in the early 1980s was as much a testing of

Pedro Almodóvar. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

new freedoms as it was an effort to retain a national audience in the face of the barrage of previously banned European films that were now being shown in Spain. Documentaries such as *Vestida de azul* (*Dressed in Blue*, Giménez Rico, 1984) and fictional films such as *Cambio de sexo* (*Change of Sex*, Aranda, 1977) and *El diputado* (*The Deputy*, Eloy de la Iglesia, 1979) dealt with previously prohibited themes such as homosexuality, cross-dressing, and sex-change operations.

The socialist victory of 1982 brought a radical transformation of state policies, with filmmaker Pilar Miró (1940–1997) assuming the position of director general of cinema. Miró's aggressive efforts to promote Spanish cinema abroad resulted in the awarding of the first Oscar® for a Spanish film, in the best foreign film category for *Volver a empezar* (*To Begin Again*, José Luis Garci, 1981). Unfortunately, Miró's strategy of generously subsidizing the industry to produce more and better films (146 features were produced in 1984) also increased filmmakers' dependency on the state to sustain production. Significant support also came through a coproduction arrangement with Spanish state television (RTVE) for adaptations of literary classics, which, in turn, brought new international attention to Spanish cinema through prestigious festival awards. These included Camus's adaptation of Camilo José Cela's novel, *La colmena* (*The Beehive*, 1982), which won the Golden Bear at the Berlin Film Festival; acting awards for Paco Rabal and Alfredo Landa at the Cannes festival for their performances in Camus's adaptation of Miguel Delibes's *Los santos inocentes* (*Holy Innocents*, 1984); and Saura's award for best artistic contribution for *Carmen* that same year at Cannes.

SPANISH CINEMA SINCE 1983

The direction and look of Spanish cinema of recent decades has been transformed by the advent of regional cinemas and the emergence of a new generation of filmmakers who have once again reinvented a new Spain in their films. These developments occasioned new strategies of coproduction with state television and cofunding with foreign sources such as the European Community, gradually leading to a new dynamic in which Spanish cinema operates both globally and locally.

Though local in inspiration, regional cinema in Catalonia and the Basque country produced a series of films that often attracted a strong box office and critical acclaim throughout the country. Catalan cinema, which boasted a film production tradition that predated the civil war, achieved wide recognition through the films of three directors who developed strong national appeal. Camino became known for his historical drama *Dragon rapide* (1986). Ventura Pons's urban comedies set in Barcelona (*La rossa del bar* [The Blond at the Bar, 1986] and *El perquè de tot plegat* [*What's It All About*, 1995]) proposed a lighter view of contemporary Barcelona. But by far the most commercially successful of Catalan filmmakers was José Juan Bigas Luna (b. 1946), whose career began in the 1970s. His international hit *Jamón, jamón* (1992) introduced Penélope Cruz and Javier Bardem to international audiences, and both have gone on to important careers.

With no prior industry to build upon, Basque cinema had to invent itself, which it did in the early post-Franco period with films such as Eloy de la Iglesia's *El pico* and *El pico II* (The Shoot and The Shoot II, 1983 and 1984, respectively), which combined themes of youth and drug culture against the backdrop of regional politics. Imanol Uribe's trilogy of films about the Basque terrorist group, ETA, and Montxo Armendáriz's ethnographic dramas (*Tasio* [1984], *27 horas* [*27 Hours*, 1986], and *Las cartas de Alou* [*Letters From Alou*, 1990]) garnered interest both within the Basque region and beyond. A younger Basque filmmaker more recently heralded at

Pedro Almodóvar gained international success with films such as* Todo sobre mi madre (All About My Mother, *1999).
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home and abroad is Julio Medem (b. 1958). The stunning narrative and visual style of his films is characterized by eccentric points of view, most notably in his debut film, *Vacas* (*Cows*, 1992), and *Los amantes del círculo polar* (*The Lovers of the Arctic Circle*, 1999).

The impact of these new regional voices has been great. Yet, without question, the principal new face of Spanish cinema of the 1980s, 1990s, and beginning of the twenty-first century has been Pedro Almodóvar (b. 1949), who became a cult figure in the early 1980s with youth-oriented comedies that reflected the urban culture of Madrid in the early post-Franco period (*Pepi, Luci, Bom* [1980], *Laberinto de pasiones* [*Labyrinth of Passion*, 1982]). With *¿Qué he hecho yo para merecer esto!!* (*What Have I Done To Deserve This?*, 1984) he began to be noted abroad. By the time his seventh feature, *Mujeres al borde de un ataque de nervios* (*Women on the Verge of a Nervous Breakdown*), was nominated for an Oscar® for best foreign film in 1988, Almodóvar had attained international celebrity status and his principal actors, Antonio Banderas and Carmen Maura, were developing their own international careers. Almodóvar's international success since *Women on the Verge*, which includes a best foreign film Oscar® for *Todo sobre mi madre* (*All About My Mother*, 1999), and an Oscar® for best screenplay for *Hable con ella* (*Talk to Her*, 2002), has ushered in a period in which Spanish cinema has finally achieved its promise of a cinema rooted both in contemporary national culture and the styles and themes of international film culture.

SEE ALSO *National Cinema*

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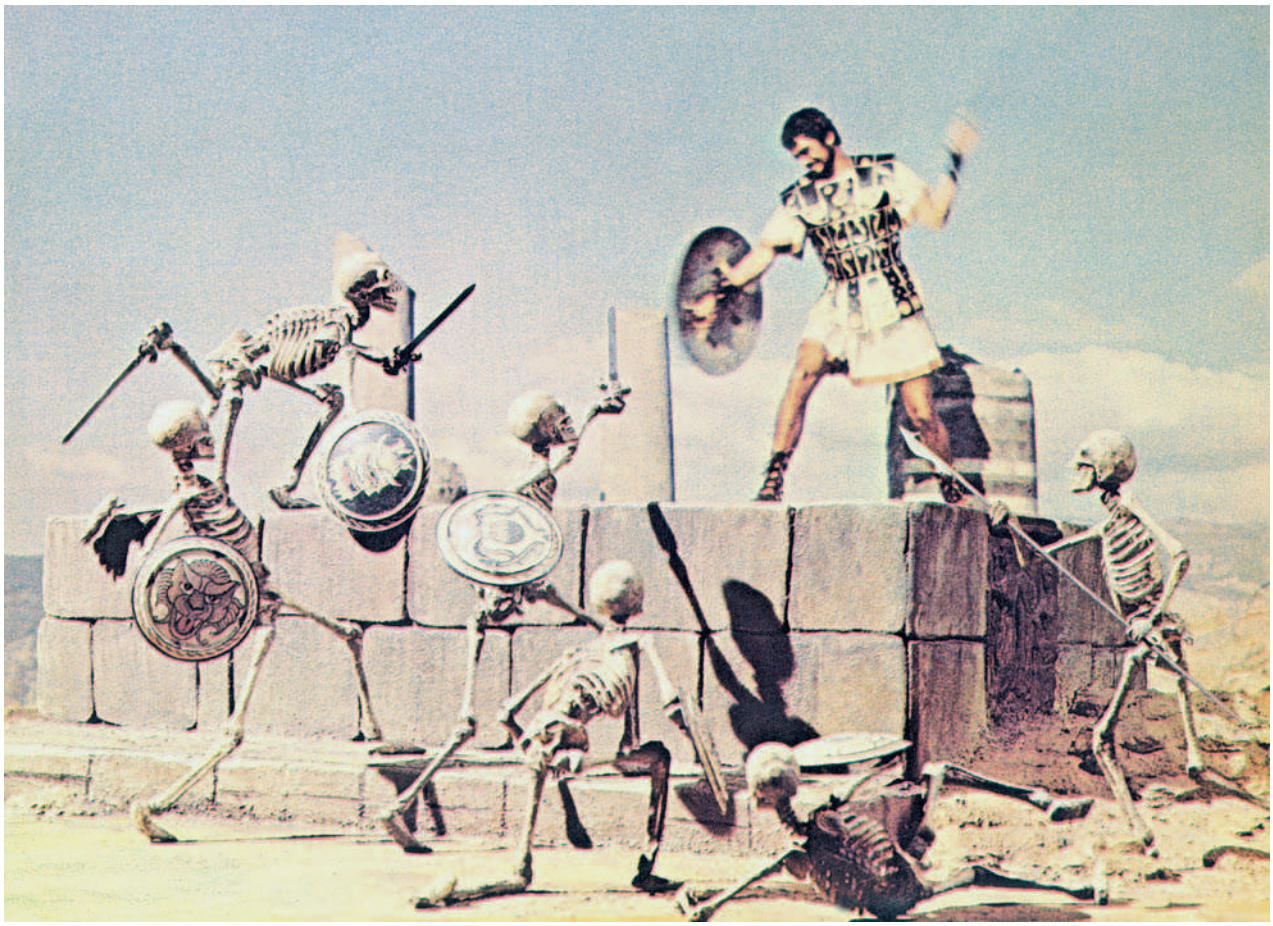
SPECIAL EFFECTS

Special effects in cinema can be divided into physical and optical effects (in the industry often referred to as "effects" and "special effects," respectively), the former done in front of the camera, the latter after the negative has been exposed. Unfortunately, this neat distinction breaks down over some optical effects that are produced by double exposures of the film strip or rear projection during shooting, and increasingly in the use of physical ("practical") elements as resources in digital postproduction. Effects are most commonly associated with creating images of scenes, events, and characters that do not exist in the real world or that cannot be photographed, but they are also used for economic reasons. Cost is both a stimulus to and a major constraint on the use of special effects. Closely related to the cost factor are time constraints, and increasingly the physical capacity of computer processors. Many effects techniques have been designed expressly to increase the temporal and computing efficiency of complex sequences. Despite much recent press criticism of Hollywood blockbuster films, it is relatively rare for a film to be promoted exclusively for its special effects; nevertheless, many films depend on effects for their appeal.

The crucial qualities sought by most effects professionals are believability and innovation: the phrases "special effects" and "cutting edge" are difficult to disassociate, providing the profession with its greatest single challenge. At the same time, while taking pride in their craft, effects professionals commonly refer to the subordination of special effects to the narrative demands of the project, and are particularly sensitive to the possibilities of creating creatures, objects, and locations with distinctive personalities.

PHYSICAL EFFECTS

Physical effects are created by several types of professionals, the most celebrated of whom are stuntpeople. Such work demands both athleticism and skilled training, often in specialized areas that include work with cars, animals, or dangerous environments. These effects also require the work of specialized riggers and prop makers. The former provide tools such as wirework rigs for flying and falling, small ramps to make cars flip over, various types of safety harnesses and mats onto which stuntpeople can fall, and other similar devices. Prop makers are responsible for sugar-glass tableware, breakaway furniture, lightweight or rubber weapons, and similar items. Also involved in many stunts are specialists in the training and handling of animals ("wranglers"), pyrotechnics experts (responsible for fire effects), and set designers. Though many stunts are performed on location, others have to be staged on specially built sets, so that the design of the sets must accommodate the performance of the stunt while providing for the stuntperson's safety. The set designer must also create positions for cameras, since many stunts are "oncers," that is, actions that can be performed only once, either because a portion of the set has to be destroyed, or because the action is too risky to perform over and over. Thus multiple cameras are needed, each of which must have a good "eyeline" on the action while remaining hidden from the other cameras. Filming stunts often requires the use of different camera speeds from the standard twenty-four frames per second of normal cinematography. During the "Battle on the Ice" sequence in *Alexander Nevsky* (1938), for example, Edouard Tissé, Sergei Eisenstein's cameraman, shot at speeds reported at fourteen frames per second, giving the



Ray Harryhausen's animated skeletons fight with Todd Armstrong in* Jason and the Argonauts *(Don Chaffey, 1963).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

effect of speeding up the action when replayed, but elsewhere overcranked the cameras to slow down smaller actions, in order to give the impression that the lightweight swords were in fact heavy battle weapons. Wounds can be simulated using gelatine sacs of fake blood or pumps, by firing gelatine caps or blood-soaked swabs at stuntpeople, or by exploding small charges ("squibs") of blood and meat painted into or under the performers' clothes (an effect extensively used in *The Wild Bunch*, 1969).

An example of a scene that is impossible to shoot occurs in *The Perfect Storm* (2000): an unrepeatable meteorological event, far too dangerous for filming even if it could be repeated, and mostly occurring in pitch darkness. To re-create the drama of the crew of one trawler, director Wolfgang Peterson's crew built a large tank containing an industrial gimbal on which was mounted a full-scale replica of the ship. As the boat was tossed in the tank and crew members directed high-pressure hoses onto the actors, massive shipping containers converted into water tanks dumped thousands of gallons of water onto the set. Shot in Steadicam for close-ups and against bluescreen (large sheets of a specific shade of blue which, used as a reference tone, can be removed from the image and replaced with other footage, giving the impression that the live action takes place in remote or imagined settings) for wide shots, the scene would be darkened in post-production, illuminated by occasional flashes of artificial lightning. Sometimes the impossibility of a shot is not physical but political or financial, and many films either use roughly similar buildings to emulate famous sites across the world, or build them in whole or in part as sets.

Likewise, miniature sets fall in the domain of the effects department. Not only do miniatures require detailed modeling: they create particular lighting demands. As every model train enthusiast knows, trees do not have the same structure as twigs. A specific challenge for miniatures is water, which acts very differently at smaller

and larger scales, and is frequently mixed with milk and other liquids to break up the surface tension and to provide a better response to light. Miniature passes including water are often backed up with a pass for which the water is replaced with a reflective material like mylar to provide reflections of the surroundings, and two or more passes are then combined in postproduction to create the final effect. Miniature fire likewise acts differently from large fires, and must be tricked: a common device is to use two light bulbs of a suitable color near each other, flicking them on and off to produce the play of firelight. Other sets, such as the Minas Morgul miniature for *The Lord of the Rings: The Return of the King* (2003), use fluorescent paints, and have to be shot not only using standard key and fill lights but ultraviolet illumination to bring out the unnatural colors. Miniature passes are frequently shot using smoke to obscure defects in the model or to allow for the compositing of the miniature shot with other elements. Smoke too acts differently at different scales, and specialized fumes are used for this purpose.

The talismanic use of miniature photography is most associated with the careers of Willis H. O'Brien (1886–1962) and Ray Harryhausen (b. 1920), especially the former's *The Lost World* (1927) and *King Kong* (1933), and the latter's *Sinbad* cycle. These films depend upon stop-motion cinematography, in which models built on articulated armatures, usually of light steel rods, are physically moved fractionally between frames in a miniature set. The result may look jerky to contemporary eyes but is widely cited as inspirational by a number of modern effects professionals. Particularly delightful is the constant ruffling of King Kong's fur as he is manhandled. During the 1970s and 1980s, advances in control systems made possible the rapid development of both human-operated puppets (for example, those from Jim Henson's [1936–1990] Creature Shop, which created the Muppets and many others), especially larger puppets requiring servo-motors to amplify the puppeteer's movements, and pure animatronic, robot-like puppets controlled remotely. A director who has used the technique widely is Steven Spielberg (b. 1946), whose *Jaws* (1975) is still frightening, and who developed convincing (and waterproof) dinosaur animatronics for *The Lost World: Jurassic Park* (1997). Consistency of lighting, relation to the rest of the miniature set, and the establishment of believable spatial relations between elements in the shot are critical factors in developing effective stop-motion sequences. In recent miniature cinematography, the key advances have included the development of methods for moving the miniature camera, and the evolution of the snorkel lens, which, as its name suggests, uses reflection to bring the lens far closer to the miniature. Mobile shots of miniatures, such as shots of fighting vessels in *Master and Commander: The Far Side of the World* (Peter Weir, 2003) were not possible in earlier effects films, where issues of parallax and the matching of camera moves between miniature and live-action shoots were far more difficult.

The problem of matching camera moves was considerably eased with the arrival of motion control. A computer installed in proximity to the camera records its motions relative to the tripod, as well as laterally, in relation to the physical space in which it may be dollied or tracked. The recording is then used to drive either a second pass through the same space, or to replicate a shot initiated in a studio at a remote location, or to govern the movements of a virtual camera. Problems still arise with handheld or Steadicam shots and with the use of zoom lenses, since focal length is crucial for reproducing the shot. Conforming such difficult elements remains a highly skilled artisanal task.

Creating artificial space has evolved from the nineteenth-century melodramatic stage, where elaborate moving sets were used to create the illusion of larger vistas than the theater could hold. Developing from these theatrical traditions, Georges Méliès (1861–1938) first used hanging drops behind the action, and cut-out foregrounds and sidings to create the illusion of depth in his Star Pictures productions of the early 1900s. Drops, however, lacked the light responses that a less "stagey" taste demanded (although many directors retained a taste for them, notably Federico Fellini in such later films as *E la nave va* [*And the Ship Sails On*, 1983] and *Il Casanova di Fellini* [*Fellini's Casanova*, 1976]). In their stead was developed the technique of matte painting, traditionally executed on glass sheets that could be placed in relation to live action in such a way the glass would appear to the camera as a natural continuation of the real space. One of the most celebrated examples of the technique was used to create Tara in *Gone with the Wind* (1939). Matte paintings are still used, often in the form of cycloramas ("cycs"), large semicircular drop curtains painted with pigments responsive to the lighting and film stock used for a shot, often composed of tiled photographs of real locations treated to add features, remove unwanted elements, or smooth over transitions from tile to tile. Cruder photocopied cycs are used to provide reflections of the virtual landscape onto real sets and actors.

In contemporary cinema, mattes are frequently replaced with blue- or greenscreen cycs against which the actors perform. Earlier versions of this technology filmed actors against an intensely lit blue or yellow backdrop through a beam-splitting prism inside the camera, which directed one stream of light to a strip that received only blue or yellow light, while the other received everything but, thus creating a perfect traveling matte. The

RAY HARRYHAUSEN

b. Los Angeles, California, 29 June 1920

An American model animation and special effects expert, Ray Harryhausen provided the visual effects for many science fiction and fantasy films. Harryhausen's work was characterized by a combination of anatomical authenticity and creative fantasy, whether he was animating actual animals (the dinosaurs of *One Million Years B.C.*, 1966) or imaginary beasts (the Venusian Ymir of *20 Million Miles to Earth*, 1957).

As a young man Harryhausen was interested in sculpture and palaeontology, both of which would give his later animated work its distinctive verisimilitude. Harryhausen was impressed by Willis O'Brien's stop-motion animation for the original *King Kong* (1933), which inspired him to experiment with a variety of animation techniques himself. He showed his work, which he had produced in the family garage, to O'Brien, who hired Harryhausen as his assistant for *Mighty Joe Young* (1949), another ape movie. Harryhausen immediately established his careful working methods by sending a motion picture cameraman to a zoo to photograph one of the gorillas, using the footage to help give the film's animated ape an impressive array of individualized gestures.

After working briefly for George Pal's Puppetoon series, Harryhausen contributed some of the animated effects for Frank Capra's *Why We Fight* films of the 1940s. Independently, Harryhausen produced a series of short animated fairy tales (e.g., *Little Red Riding Hood*, 1949, and *Hansel and Gretel*, 1951), and in 1953 he provided the special effects for one of the best dinosaur monster movies, *The Beast from 20,000 Fathoms* (1953), the first feature for which he was in charge of visual effects. The movie features a giant rhedosaurus, disturbed by atomic testing, who wreaks havoc on New York City. While working on *Beast*, a relatively low-budget movie, Harryhausen began exploring more resourceful ways of combining animated models with live backgrounds.

In *Jason and the Argonauts* (1963), Harryhausen developed the process he called Dynamization, which incorporates matte photography, sets built to scale, and the synchronization of animated and live-action photography. The film boasts some of Harryhausen's best work, including the justly famous sword fight between Jason and his men and seven skeletons, a sequence that alone took four and a half months to produce.

Harryhausen's work on *It Came from Beneath the Sea* (1955), about a giant octopus that attacks San Francisco, marked the beginning of a fruitful business relationship with producer Charles H. Schneer, which lasted for seventeen years and resulted in many films. Though some of Harryhausen's later work was more hurried and looks comparatively crude, it is important to keep in mind that he was working in the pre-digital era.

RECOMMENDED VIEWING

King Kong (1933), *Mighty Joe Young* (1949), *The Beast from 20,000 Fathoms* (1953), *Earth vs. the Flying Saucers* (1956), *20 Million Miles to Earth* (1957), *The Seventh Voyage of Sinbad* (1959), *Jason and the Argonauts* (1963)

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colors of contemporary cycs are likewise reference colors that can be simply subtracted from the photographic plate (the term used to describe an element used in compositing different versions of a scene into a single image) and replaced with a digital matte, itself frequently composed of tiled photographic elements.

This technique is especially effective in cases where directors would previously have used rear projection to provide a moving matte effect. Rear projection demanded rigorous synchronization of the rear projector with the camera, and produced substantial difficulties in matching the focal length of the camera recording the actors with the depth of the scene rear-projected, an effect visible in a number of Alfred Hitchcock films, among them the driving scene in *Notorious* (1946). Typically, recent films use a combination of older and

Ray Harryhausen with the Allosaur from* One Million Years B.C. *(Don Chaffey, 1966). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

newer effects. The jet-bike chase through the forest in *Star Wars: Episode VI—Return of the Jedi* (1983), for example, uses a traveling matte, in which an undercranked Steadicam race through a forest location was matched with a rotoscoped matte into which the actors, filmed against bluescreen, could be slotted onto the same strip of film without recourse to digital editing. Rotoscoping refers to the traditional animation technique of tracing the outlines of photographed action, frame by frame, to produce moving silhouettes, a technique now partly automated in digital editing software.

Other physical effects used since the very early days of cinema include filters, such as day-for-night, which cut down the ambient daylight to emulate moonlight, and dry-for-wet, especially useful when actors are required to produce emotional performances during underwater sequences. Scale effects such as the forced perspective used to produce the city square in *Sunrise: A Song of Two Humans* (F. W. Murnau, 1927) remain significant, as in the use of real lizards in *Journey to the Center of the Earth* (1959). Fantastic landscapes can be created by shooting small objects such as pebbles to make them appear the size of boulders, an effect used extensively in *The Incredible Shrinking Man* (1957), while its obverse appears in *Attack of the Fifty-Foot Woman* (1958).

Equally theatrical in origin is the use of makeup, prosthetics, and wigs, though again with the tendency to seek credibility rather than emotional effect. However, much of the more flamboyant use of these techniques—from Fredric March's transformation scene in *Dr. Jekyll and Mr. Hyde* (1931) to Jim Carrey's turn in *Lemony Snicket's A Series of Unfortunate Events* (2004), by way of John Carpenter's creature cycle of the 1980s and Tim Burton's *Beetlejuice* (1988)—tend to belong to the *guignol* tradition of the late nineteenth-century stage, a lineage that has inspired such masters of horror effects and makeup as Tom Savini (b. 1946) and Rob Bottin (b. 1959). Other stage-adapted techniques include the use of partial mirrors and reflections through glass plates held at a 45-degree angle to the camera, for such effects as ghosts or actors being consumed by flames that are actually several feet away but are reflected from the surface of the glass.

Other recent techniques deserving mention under the rubric of physical effects are bullet-time, motion capture, and digital scanning. Bullet-time, associated with effects supervisor John Gaeta's (b. 1965) work on *The Matrix* (1999), uses an array of still cameras timed by computer to construct an image of a single action viewed from multiple viewpoints in quick succession, giving the effect of freezing the action, while a single virtual camera travels around it. Motion capture, which revives techniques developed by the chronophotographer Étienne-Jules Marey in the 1880s, studs a performer's body or face with tiny reflectors. Instead of recording the visible light, motion capture uses infrared or other wavelengths to track the movement of these reflectors through three-dimensional space. The data so captured can then be applied to a digital double, or distorted to provide movements for an imaginary character. Digital scanning deploys a device rather like a barcode scanner on both objects and people to produce detailed three-dimensional geometry and surface maps, which can then be reworked in digital tools. Scans are used, for example, to scale up or down from models built by effects departments, rendering small sculptures as large edifices and vice versa. The technology is also used to scan actors emoting onto digital doubles engaged in impossible stunts rendered in digital spaces. Such scans were used, for example, to provide key frames for the animation of Gollum's face in some sequences of *The Lord of the Rings* (2001–2003), and to map Ian McKellen's face onto a digitized Gandalf in the sequence showing his fall from the bridge of Khazad-Dûm in the same film.

Gollum (Andy Serkis) in* The Lord of the Rings: Return of the King *(2003). © NEW LINE/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Like motion control technology, motion capture (''mo-cap'') and digital scanning share a relationship with physical reality which is as close as that of photography. Photography and cinematography rely on reflected light in the visible spectrum to construct two-dimensional images. Mo-cap and scanning take nonvisible light to construct three-dimensional images. Like the technique of taking molds from physical surfaces and applying them to miniatures and set construction, or using life-masks taken from performers as the basis for prosthetic makeup, the relationship with the surfaces of the sampled reality is in many instances more accurate than that gathered by traditional cinematography.

It is important to note that many effects are available for low-budget film production, and many make innovative use of them. In *AMY!* (Laura Mulvey and Peter Wollen, 1979), what appears to be a full-sized chest of drawers reveals itself to be doll's house furniture. *Double Indemnity Performed by the Japanese-American Toy Theatre of London* is a 1970s video production enacted entirely by plastic wind-up toys. Spurts of fake blood are the hardy standby of many student films. Second-hand stores have provided props, costumes, and prosthetics for films as disparate as Peter Jackson's *Bad Taste* (1987) and *The Lord of the Rings*.

OPTICAL EFFECTS

Many optical effects are produced in camera, among them irising in and irising out (an effect that relies on literally manipulating the camera's iris, a technique already well established when Billy Bitzer (1872–1944) shot *Broken Blossoms* for Griffith in 1919 and blanking out areas of the field of view to emulate binoculars, telescopes, keyholes, gun sights, and similar shapes. Double exposure can be achieved in camera as well as in postproduction, by the simple expedient of rewinding the film and shooting over it again.

Many more effects relied on the optical printer, a device used to print from the master negative to the positive for editing. Dissolves from one shot to another and fades to black, for example, could be achieved by running two strips of negative through the printer simultaneously. Passing a matte (in this case a thin sheet of opaque material) across the interface of the two

filmstrips, exposing first one area and then the area previously masked by the matte, produced wipes, whose variety can be best seen displayed in RKO's *Flying Down to Rio* (1933). Different areas of the filmstrip can be printed with different images, a technique used extensively in the documentary *Woodstock* (1970). Crucially, optical printing can be used to match shots from disparate sources: for example, a landscape with characters reacting matched with a sky filled with billowing clouds (produced by spilling specially mixed pigments into a tank of translucent oil) for the arrival of the aliens in *Independence Day* (1996). The optical printer was also a crucial device in titling, where the lettering was filmed separately on a rostrum, and then printed over the photographic plate. Likewise, optical printing provided the base for such innovations as the mixture of cartoon with rotoscoped live action in Ub Iwerks's (1901–1971) early *Alice* animations, such as *Alice the Toreador* (1925), *Alice Rattled by Rats* (1925), and *Alice the Whaler* (1927).

Indeed, animation has remained a consistent source of effects within live action cinema, including such landmarks of animation as the city of the Krell in *Forbidden Planet* (1956) and the painterly effects of *Waking Life* (2001). The full integration of animation techniques into features had to wait, however, for the development of three-dimensional digital animation. Pioneer attempts like Disney's *Tron* (1982) and the genesis effect in *Star Trek: The Wrath of Khan* (1982) intimated what might be possible. The financial success of the first *Star Wars* (1977) indicated what could be achieved with almost exclusively analogue effects. By 1988, Industrial Light and Magic, the effects shop established by George Lucas to work on *Willow* (released that year, the film in which he pioneered the digital morph), would provide over a thousand shots for Robert Zemeckis's *Who Framed Roger Rabbit?* (also released that year). Certain techniques have remained fairly constant, notably the use of key frame animation to establish the most important moments (frequently the beginning and end) of an animated gesture. Others were the fruit of laborious research, such as the problem of soft objects (which explains the preponderance of billiard balls in early digital animation) and *z*-buffering (getting objects to touch without penetrating each other on the *z* or depth axis of the image, as opposed to the *x* and *y* axes of two-dimensional images). Celebrated in early examples such as the watery pseudopod in James Cameron's (b. 1954) *The Abyss* (1989), digital animation swiftly reached for less self-conscious, more embedded functions in movies, achieving a notable success in Cameron's *Titanic* in 1997, where the distinctions between set, model, and animation were all but invisible to contemporary audiences.

Early vector animation composed creations out of algebraic descriptions of curves. The popular NURBS (Non-Uniform Rational B-Splines) uses such vectors to define sections of the surface of a creature rendered initially in wire frame view, a lattice of interconnecting lines. The areas bounded by these lines (polygons) can be programmed to relate to neighboring polygons, so that if one stretches, another may contract to make up for the move. More recently, animators have moved toward subdivision modeling, in which a crude figure is gradually refined by adding and subtracting polygons to provide detail. Industry wisdom has it that "reality begins at 1 million polygons," a mathematical response to the idea that a typical frame of 35mm film has approximately that many grains of silver compounds. Wire frame was for some years the basic view designers had during production, since the frames required relatively little processing time. Once the movements were approved, the frames would have surfaces applied to them. These may be generated digitally, typically by the process of ray-tracing, which allows for both surface color and texture and for different lighting conditions. Alternatively, they may have a "skin" applied, a surface texture derived from photography, as in the case of the digital Harrier jump-jet in *True Lies* (1994). Especially for close-up shots, animators will frequently add bitmap effects, such as the paint effects available in Adobe Photoshop, to add extra detail or to provide digital "dirt." One attraction of three-dimensional modeling is that once built, a creature can be reused numerous times. A three-dimensional model is a dataset, and can be recycled not only in films but, for example, as a Computer-Aided Design and Manufacture (CADCAM) file, as was the case with the Buzz Lightyear character in *Toy Story* (1995), subsequently mass produced as a toy.

Individually handcrafted creatures may be too time-consuming, expensive, or processor-heavy for larger scale projects. Disney's *The Lion King* (1994) used a technique developed in scientific computing to analyze flocking behavior in order to animate the wildebeest stampede. Each wildebeest was given a small list of behaviors that it applied repeatedly, such as "run in the same direction as the others" and "always try to get to the inside of the group." Referred to as recursive (to describe the complex behavior emerging from the repeated application of a small rule set), this basic artificial life technology allowed the wildebeest effectively to animate themselves. Similar techniques have been used with larger numbers of "agents" with a broader range of behaviors in Disney's follow-up *The Hunchback of Notre Dame* (1996) for carnival crowds including a hundred or so different characters, each with a special attribute such as juggling, dancing, or carousing. Massive (Multiple Agent Simulation System in Virtual Environment), developed

RICHARD TAYLOR

b. Richard Leslie Taylor, Cheshire, England, 8 February 1965

With Oscars® for special makeup effects (2002, 2004), costume (2003, 2004) and visual effects (2002), the critical and popular success of *The Lord of the Rings* trilogy is to date the high point of Richard Taylor's career. Perhaps the first films planned from the start for DVD release, the trilogy privileged the detailed attention to props, sets, and makeup that characterizes Taylor's work as the cofounder and artistic director of Weta, the firm that coordinated the production effects for the trilogy.

Founded as RT Effects in 1987 by Taylor and long-time partner Tania Rodger, the small model-making and effects studio was relaunched in partnership with director Peter Jackson and producer and editor Jamie Selkirk to service advertising, film, and television. Though closely associated with Jackson's early horror genre pieces, Taylor made his first major international impression with effects for Peter Jackson's splatter epic *Braindead* (1992) and the TV series *Xena* and *Hercules*, both produced by Sam Raimi and shot in New Zealand, where the company is based.

Taylor's work is characterized by the extensive use of physical elements, perhaps most unusually the extensive use of miniatures, notably Saruman's subterranean factory and the city of Gondor in *Lord of the Rings*. Taylor honed his skills on caricature puppets for a TV satire show, on the lubricious monsters of Jackson's *Meet the Feebles* (1989) and the incompetent ghosts of *The Frighteners* (1996). Something of that humor remains in the puppetry and animatronics featured in Taylor's work ever since, as the craft developed from the cartoonish work of Jim Henson's Creature Shop toward the photorealism of Weta's oliphaunts. For *Lord of the Rings* the animatronics were supplemented with digital scans of models, which could then be composited with three-dimensional elements, adding a new range of dynamics fusing sculptural with filmic movement. The hybrid physical-digital environment of twenty-first-century effects owes a significant debt to Taylor's innovations.

Art house credits for *Once Were Warriors* (1994) and *Heavenly Creatures* (1994) may have helped secure work on *Master and Commander: The Far Side of the World* (2003), to which Taylor contributed stunning model work on the eighteenth-century sailing ships, and on *The Last Samurai* (2003), for whichWeta supplied the military weapons, which had become such a feature of *The Lord of the Rings*. The ability to build environments articulating an entire way of life extends to the meticulously detailed Edoras and Rivendell miniatures for *The Lord of the Rings*.

Jackson's *King Kong* (2005) and Andrew Adamson's *Chronicles of Narnia* (2005), both Weta projects, demonstrate that the invention continues, marked respectively by the legacies of Willis O'Brien and Ray Harryhausen. Now supplemented by Weta Digital, Weta Workshop's broadband satellite links connect the masters of the past to the globalized future of effects.

RECOMMENDED VIEWING

Meet the Feebles (1989), *Braindead* (1992), *Heavenly Creatures* (1994), *The Lord of the Rings* (2001–2003), *Master and Commander: The Far Side of the World* (2003), *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), *King Kong* (2005), *The Legend of Zorro* (2005)

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for *The Lord of the Rings* trilogy, extends these principles significantly. Massive uses motion-capture elements to provide its agents with vocabularies of up to two hundred movements. Each agent has collision-detection, and each emits a signal allowing other agents to identify whether it is friend or foe. Controls allow animators to increase or diminish the amount of "aggression" at any moment, triggering a fight or a riot. Otherwise, the agents are allowed to direct their own actions, guided by tracking algorithms that direct them toward a particular goal, such as a pass through a valley. Agents are animated at one of three levels, according to their size relative to the camera, with maximum detailing applied with subdivision modelling only to those closest. Many Massive agents are

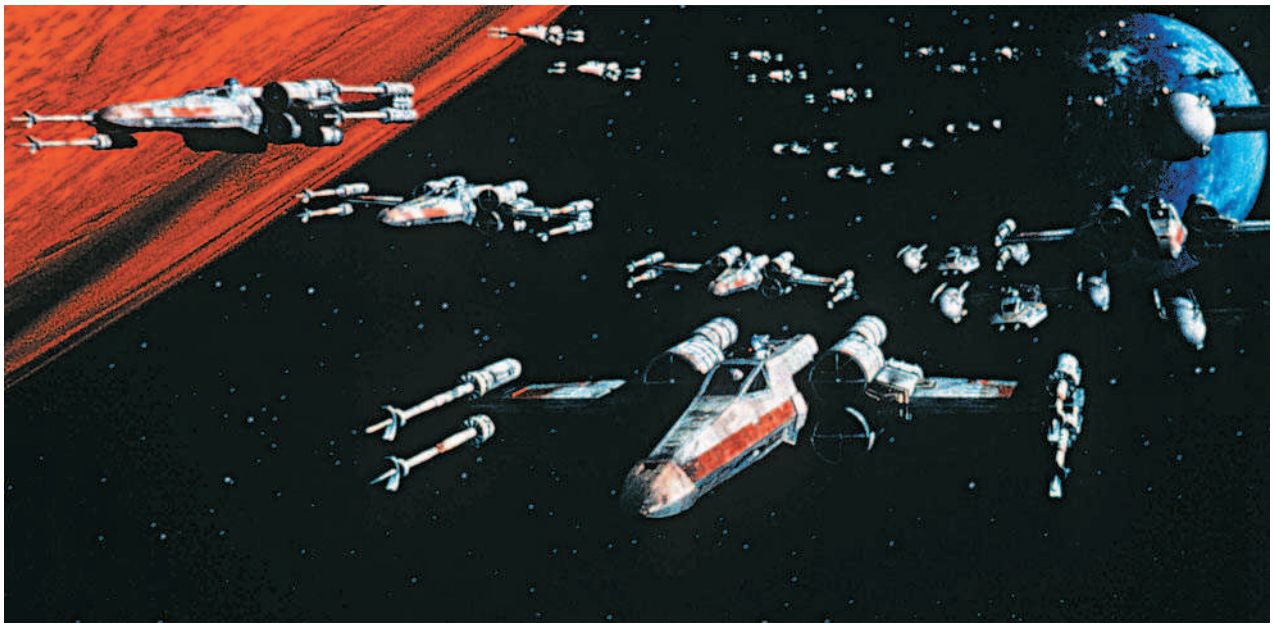
Richard Taylor. © NEW LINE/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

entirely digital, but many, such as the animated horses attacking the "oliphaunts" in *The Lord of the Rings: The Return of the King*, also use photographic elements, while others, such as many of the "hero" (close-to-camera) "orcs" were given features derived from digital scans of performers in prosthetic makeup and full costume. To cut render times for sequences employing up to a hundred thousand agents, the Massive renderer begins with the agents closest to the screen, so that only those visible behind that agent need to be rendered at all, although the others are still in some sense visible to the program, which tracks their movements while they are obscured from the virtual lens.

Certain aspects of digital postproduction still pose challenges. The most familiar elements of the world, including eyes and skin, are considered the most difficult to render successfully. The most complex and successful experiments on skin tone include subsurface refraction of light, using complex three-dimensional models with not only skin but blood vessels, muscles, and bones. Major three-dimensional models are articulated on virtual skeletons, with virtual muscles, and with algorithms governing the sliding of skin over muscle and bone. Eyes, so deeply associated with emotion, must also be given great depth by the use of layers of animation, each of which responds differently to virtual light. Such effects must then be matched with the live-action lighting conditions, with movement in the lit environment as well as their angle to the camera, and in relation to anything in the environment that might be reflected in their eyes. One solution to the problems posed by lesser challenges like water and fire is the use of sprites, practical elements, some filmed on location (like the stormy seas of *Master and Commander: The Far Side of the World*) and others created in studios, applied to three-dimensional geometry. In analogue days, such effects might be achieved in optical printers (a flamethrower shot was passed through the optical printer fifty times to provide the burning skies of *Voyage to the Bottom of the Sea*, 1961). Such sprites may then "track" other digital or photographic elements through software that instructs, for example, the sprite of a boat's wake to follow the boat, as in *Troy* (2004).

Other aspects are automations or more effective variants of traditional techniques. Editors have long been responsible for brushing out unwanted elements in a shot, either literally painting them out or using garbage mattes to hide them, replacing the matted area with a "beauty pass," a clean plate of the location without actors or equipment. These processes are now done digitally. The process of grading, during which photographic laboratories print the edited film to changing specifications in order to match the light and color responses, has also been overtaken by digital grading, a technology that, however, allows far more than supporting the use of filters for day-for-night shooting. Digital grading can be used to apply a color palette to an entire movie or sequence, and can be applied differentially to different areas of the image. This tool is useful not only for balancing exposures in scenes where one area is brightly lit and another in shadow, nor simply for highlighting detail in an actor's face; it is an essential tool for combining plates from disparate sources, especially when compositing may involve as many as fifty plates in a single frame.

Motion control files are extremely significant at this juncture, as is information on the types of lens used. Digital mattes, unlike their physical correlates, need to provide three-dimensional information if there is any camera movement, where a move would reveal another facet of the backdrop. A sky applied to a sequence may derive from "scenic" location shoots or be painted, but it must match the lighting on all the other plates—for example, casting cloud shadows or opening into brilliant sunshine on cue. The crisp detail of digital animations may need to have motion blur applied to make it more credible as the photographed object of a camera lens, and even such accidental artifacts as lens flares (an effect of sunlight bouncing inside the refracting elements of an actual camera lens) are often added digitally to give a



Digital animation in George Lucas's* Star Wars: Episode IV—A New Hope *(special edition, 1997). KOBAL COLLECTION/ LUCASFILM/20TH CENTURY FOX. REPRODUCED BY PERMISSION.

greater sense of the presence of a real camera on the virtual or hybrid set. Pyrotechnic effects may be scaled to match the scene, in which case the effects of their light on the immediate environment needs to be considered. Animatronics, water effects (sometimes shot at speeds over a hundred frames per second), puppets, digital effects, miniatures, and live action, many of them shot in multiple passes under different lights, must be blended together as seamlessly as possible. Excessive detailing may need to be toned down to produce a more coherent plane of vision, while providing for the effects of scale and of the interaction between layers. When major film projects may take two to three years to develop from storyboard (often digital animatic) to release, the problem of infinite "tweakability" enters, not least since each change to the master edit requires a change to scoring and sound effects, whose synchronization with the image must be perfect to convince an audience of its authenticity. Not surprisingly, the digital storage for feature films is now measured in terabytes.

THEORETICAL CONSIDERATIONS

In classical film theory, only Béla Balasz (1884–1949) pronounced full enthusiasm for fantasy as a potential route for cinema. Though Sergei Eisenstein (1898–1948) was a consummate technician, and a great admirer of Disney, he, like André Bazin and Siegfried Kracauer, was committed to the idea of cinema as a realist vehicle in the purest sense. However, as Christian Metz once observed, "to some extent, all cinema is a special effect," and even classics of the realist canon, such as *Citizen Kane* (1941), have used the full range of physical and optical effects. More recent critics, following the lead of sociologist Jean Baudrillard, have complained (or rejoiced) that with special effects, cinema departs from the depiction of the world in order to produce a form of hyperreality whose social purpose is to point toward the unreality of the world of everyday experience.

Scholars reflecting on special effects, especially in the period since digital media made their biggest impact on movie production and postproduction, have derived much of their inspiration from phenomenology, following the lead of pioneer analyst Vivian Sobchack. In her work on science fiction film, Sobchack points especially to the construction of space—as a dimension as well as a place beyond the atmosphere—as a critical achievement. Michelle Pierson provides a detailed account of what she considers the crucial transition from the "wonder years" of the 1980s, when films like *Terminator 2* (1991) foregrounded their effects wizardry, to the 1990s, when effects became much more a tool for the production of familiar verisimilitude. Norman Klein and Angela Ndalianis emphasize the parallels between the postmodern culture of special effects and the baroque period of the counterreformation, with its use of spectacle and illusion as a means to win propaganda wars. Taking a more culturally oriented

approach, Scott Bukatman stresses the interplay between such themes as superhuman capabilities and cultural trends; like Klein and Ndalianis, Bukatman is interested in the connections between special effects cinema, theme parks, and such phenomena as Las Vegas casino hotels, some forms of sports, immersive technologies like virtual reality, and such related popular cultural forms as graphic novels and computer games. Urbanist and cultural commentator Paul Virilio includes special effects among the optical technologies with which he credits the acceleration of society, to the point of its disappearance. Vilém Flusser's preliminary work on digital photography, meanwhile, suggests that the apparatus of visual technologies exists to exhaust all possibilities, reducing humans to mere functionaries of that process. Between the annihilation of reality and the affirmation of the phenomena of human experience, the study of special effects, though nascent, is already beginning to alter our preconceptions of the nature and purpose of film.

SEE ALSO *Animation; Camera; Cinematography; Crew; Makeup; Postmodernism; Production Process; Technology*

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SPECTATORSHIP AND AUDIENCES

The film audience remains a central area of interest for both film studies and film industry professionals alike. Understanding how and why films connect with certain film viewers and not others can reveal a great deal about how film functions both as an art form and as entertainment. However, academic film studies and the film industry have very different motivations underlying their interest in the film viewer and therefore engage in different types of inquiry into the ways in which that viewer participates in the process of film going.

A straightforward way to distinguish between these two models is to think about film studies as interested in *how* film language constructs a film spectator, and the film industry as focused on *why* a film appeals to audiences. In other words, academic film studies is concerned with how film produces a larger system of meaning in which the hypothetical film viewer—referred to as the spectator—is enveloped. On the other hand, because the film industry is a moneymaking enterprise, the more it learns about individual film viewers, their tastes, likes, and dislikes, the better chance it has of ensuring the profitability of its investment.

THE FILM INDUSTRY AND AUDIENCES

The film industry is interested in studying the tastes and opinions of actual audiences through empirical studies, such as surveys, focus groups, and interviews. Because the film industry is a moneymaking enterprise, it remains successful only by producing films that make a profit over and above their (increasingly sizable) budget and marketing costs. The industry needs to bring in as many viewers as possible and therefore must keep close tabs on what types of stories will appeal to the greatest number of viewers at any given moment. The industry cannot afford to bank on hypothetical concepts of the film viewer but must seek out real audiences, both through research and through marketing in order to ensure that financial investments pay off. However, audiences shift over time in accordance with cultural tastes and trends.

The composition of film audiences has changed significantly over the course of American film history. Film content has largely mirrored the tastes of its audiences, which is a direct result of the industry's increasing proficiency in adapting to changing audience preferences. Film first emerged as a popular medium within the context of working-class and immigrant audiences who could afford the ticket prices at nickelodeon theaters. Despite the disdain of the middle and upper classes, who still preferred the entertainment of the legitimate theater, films during this period were attended by 26 million people a week. However, the evolution of film from short kinescopes to feature films in the mid-1910s significantly narrowed economic gaps, with film becoming a form of entertainment that slowly but effectively brought the working and middle classes together as one audience, increasing attendance significantly. Once film gained this wide audience, the newly established studio system targeted certain segments of the population over others; these demographic groups tended to be conceived along lines of age and gender rather than class. By 1922, 40 million film tickets were sold per week. By 1929 this number had increased to 90 million tickets per week.

However, historical events took their toll on film attendance. For instance, the economic repercussions of the Great Depression ate into film industry profits. In

1931 theater admissions dropped off by 12 percent to 70 million per week, and just one year later to 55 million per week. Over the course of these two years 4,000 theaters went out of business. And with the onset of World War II, audience composition changed dramatically: with a significant segment of the male population off at war, Hollywood films targeted a predominantly female audience. This contributed to the rise in the 1940s of female film genres such as woman's pictures, which appealed to the female audience of wives, girlfriends, daughters, and mothers of men who were deployed.

When the war ended and the troops returned home, the film industry was forced to compete with the increasingly prevalent new medium of television. Many middle-class American families were moving to the suburbs; along with the newfound emphasis on the domestic sphere of home and family, the flight away from urban centers, in which movie theaters were traditionally located, forced Hollywood to struggle to find its audience. Hollywood reached its peak in attendance in 1946, with some 100 million tickets sold per week, but by 1955 this number decreased by more than half to 46 million. Along with this trend away from the urban theaters was the rise of a new suburban audience of teenagers who were passionate about rock 'n' roll. The film industry recognized this new audience and acknowledged its spending power, making films such as *Rebel Without a Cause* (1955) and *The Blackboard Jungle* (1955) specifically for them.

In the 1960s a series of studio flops and vast overproduction drove the industry into a deep recession. Because of the breakdown of the classical studio system, Hollywood grew increasingly out of touch with the changing nature of its audience. As the threat of deregulation and the growing popularity of television grew even more powerful, the new teenage audience was not enough to sustain the film industry in the 1960s. The success of *Easy Rider* in 1969 was dramatic evidence of the changing makeup of the film audience, which was now younger and at the same time more sophisticated, showing interest in films that more accurately reflected their own lives. A survey sponsored by the Motion Picture Association of America (MPAA) in 1968 revealed that 48 percent of the audience for that year were between sixteen and twenty-four years old. As a result of the popularity of youth-oriented and more experimental films in the late 1960s, such as *Easy Rider*, *Bonnie and Clyde* (1967), and *The Graduate* (1967), the 1970s was one of Hollywood's most artistically promising but fiscally inconsistent eras, with more independent, European-influenced films produced. It was only with the success of blockbuster films like *Jaws* (1976), *Star Wars* (1977), and *Raiders of the Lost Ark* (1981), which led to the Indiana Jones franchise, that Hollywood was lifted out of one of the most financially challenged periods in its history. As a result of these box-office successes, since the 1980s the film industry has relied on consistent formulas and franchises to bring in audiences.

An ongoing debate throughout film history concerns the degree to which film content can influence its audiences' thoughts and behavior. In response to accusations of immorality and depravity, primarily owing to its depictions of sex and violence, Hollywood early on developed a system of self-regulation to fend off government pressure and threats of censorship. The result of this self-regulation was a system of self-censorship known as the Production Code that influenced film content from 1922 to the mid-1950s. The Production Code technically remained in effect until 1966 but became increasingly difficult to enforce in the 1950s. In 1968 the MPAA established a ratings system that categorized films based on their age-appropriateness and that remains the current system of regulating audiences. As in the 1950s, preteen and teen audiences have proved to be extremely important as a target audience with disposable income to spend on entertainment. The introduction of the PG-13 rating in 1983 forced the film industry to make films that appeal to audiences of multiple ages in order to realize the biggest profit on their investment. R-rated films have been seen as riskier investments because their restricted age group eliminates this young audience, one of the most lucrative segments of the population.

Leaving nothing to chance, the film industry does its best to ensure a film's popularity and success by incorporating the audience into the production process. As a result of the blockbuster successes of the 1970s during an otherwise gloomy financial period, studios implemented pre-production market research to ensure a film's audience before its production. This was a significant change from the classical Hollywood model, in which an audience was found after a film's production. In addition, once a film has finished principal photography and a rough cut of the film is edited together, it is screened for a test audience who provide both quantitative and qualitative evaluations. Film studios go to great lengths to ensure that test screening audiences are made up of the widest possible range of the population so that they are able to assess what demographics the film appeals to and why. After the test screening, the studio evaluates the responses to the film and often will alter it considerably to eliminate overwhelmingly unpopular parts or to change the film's emphasis. The studio may even order reshoots to achieve what production executives think will be a more appealing movie.

There are many examples of films that were dramatically transformed after test audiences did not respond

Michael Douglas and Glenn Close in* Fatal Attraction *(Adrian Lyne, 1987). © PARAMOUNT PICTURES/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

well to a particular aspect of a film. One of the more well-known and interesting examples is *Fatal Attraction* (1987). In the original ending, Alex Forest (Glenn Close) committed suicide while listening to the opera *Madame Butterfly*. But this did not sit well with test audiences: because Alex was a menacing character whom they saw as crossing the line into unacceptable behavior, the test audience wanted to see her punished for her crimes against Dan Gallagher (Michael Douglas) and his family. For a cost of $1.7 million, the studio reshot the ending according to the test audience's wishes, with Alex being shot to death (after appearing to have drowned) by Dan's wife, Beth (Anne Archer). This ending proved box-office gold for Paramount Studios, as *Fatal Attraction* went on to gross over $100 million in four months.

Marketing departments of film studios have found new and creative ways, often unrelated to a film's content or quality, to attract audiences. Merchandising inspired by the film, such as action figures based on a film's characters or the licensing of film concepts to fast food chains, increases the public's awareness of a film. In addition, promotional tie-ins with television shows, radio stations, and magazines as well as popular-music soundtracks (with accompanying music videos featuring scenes from the film) create a "buzz" around a particular film that can attract audiences who might otherwise not know about it. With the rising influence of the Internet and movie-related Web sites, audiences can learn about the type of reception a film is getting at test screenings or, in the case of smaller, independent films, on the festival circuit before it is even released in theaters.

SPECTATORSHIP AND ACADEMIC FILM STUDIES

When film studies began to establish itself as an academic discipline in the 1970s, film theorists looked to other fields, most importantly semiotics and psychoanalysis, for cues on how to best articulate the ways in which film functions as a system of language. Both semiotics and psychoanalysis are based on the understanding that larger structures or systems govern the ways in which individuals engage with the world. These structures are inescapable; individuals have no control over their position within them and are subject to their processes. Film theorists saw many parallels between the pleasurable

experience of watching a film in a darkened theater and psychoanalytic discussions of unconscious states of being.

In accounting for the process of how a spectator experiences a film, theorists drew on Sigmund Freud and Jacques Lacan's theories of early childhood development, suggesting that the process of watching a film recreates a similar dynamic between what Lacan called the imaginary and symbolic worlds. Because film language works so effectively to make the viewer feel as though he or she were enmeshed in its world, the spectator is able to relive the pleasurable state of being in the imaginary stage again. Psychoanalytic theories of spectatorship make several assumptions that raise doubts about its ability to serve as a suitable model for understanding film viewing. First, in this model the spectator is always rendered a passive subject of the film text, subject to its meaning system. This suggests that film spectators do not have control over the ways in which they view films and the meaning they take from them—that, in fact, every spectator receives the same meaning from a film. Also, because Lacan's notion of Oedipal development is experienced only by the male child, psychoanalytic theories of spectatorship are pertinent only when applied to (heterosexual) male spectators. Furthermore, these theories do not take into consideration cultural and historical variants, implying that all (male) film viewers will respond to film language in the same way regardless of their historical, cultural, and political context.

Although the psychoanalytic model remains important within academic film studies and continues to produce active debates, its assumptions have been challenged by several theoretical positions that pose alternative ways of thinking about the film spectator. In her influential essay "Visual Pleasure and Narrative Cinema" (1975), Laura Mulvey takes a feminist stance toward the implicit gender dynamics of psychoanalytic theories of spectatorship by further interrogating the male specificity on which the entire framework rests. Like the development process, in which only the male child can enter into the symbolic world where language has meaning, she argues that film language is dictated by a male-controlled system. Film language is both controlled by men and designed for the benefit of male pleasure, which is inextricably linked with looking, voyeurism, and the objectification of the female image. Mulvey argues that, because the language of narrative cinema mimics aspects of the stage, film only serves to perpetuate a type of male-driven patriarchal language that facilitates male visual pleasure. As a result, female spectators have no access to it other than through the male gaze that consistently objectifies the female spectator's onscreen counterpart. Therefore the only pleasure that female spectators derive from it is masochistic (the pleasure in one's own pain). Mulvey argues that female spectators will be able to find true pleasure from films only by inventing a new type of film language that is not driven by narrative.

Mulvey's article posited a comprehensive paradigm that was difficult to overcome. Yet the work that followed succeeded in posing alternatives to her argument or expanding its framework. One of the main paths of research in this area focused on the potential for female film spectators to establish a different type of relationship with films specifically made to appeal to them—referred to as women's pictures, weepies, or melodramas. Because these films feature female characters and focus on female issues, theorists raised compelling questions as to whether this more feminine mode has the potential to challenge male-oriented film language. Following the lead of feminist theorists who debated (to varying degrees) the assumption that the subject or spectator implied by psychoanalysis is male, other film theorists responded to the psychoanalytic model by contesting its inherent dismissal of historical and cultural conditions, specifically those of race and sexual orientation. The emphasis of these alternative readings was both to argue for an active spectatorship informed by one's cultural and social position and to suggest the possibility for oppositional or alternative readings that deviate from the dominant (Caucasian, heterosexual, male) one set forth by mainstream cinema.

For instance, Manthia Diawara argues that psychoanalytic theories of spectatorship ignore the impact race has on a spectator's reading of films, contending that viewers have the potential to resist dominant readings and establish oppositional perspectives. He argues that it is therefore possible for African American spectators to identify with and resist Hollywood's often limited image of blacks, which Caucasian spectators do as well. In other words, a spectator's race does not determine his or her response to a given film. The feminist film theorists bell hooks and Jacqueline Bobo augmented this discussion of race and spectatorship by arguing that even more complex readings arise for African American female spectators because of their double exclusion on the grounds of gender and race.

Gay and lesbian theorists have also made significant contributions to the "rereading" of film spectatorship. Teresa de Lauretis, Andrea Weiss, and Patricia White, among others, suggest that lesbian spectatorial desire challenges the traditional heterosexist paradigm, creating a dynamic of desire outside of previously theorized notions of spectatorship. If lesbian spectators are outside of the traditional heterosexual system of desire, then they pose a significant threat to previous theories of spectatorship.

Signifying a departure from psychoanalytic concepts, an increasingly prevalent discussion within film studies of spectatorship focuses on the historical development of

audiences in the early film industry. By unearthing archival documents such as box-office records, studio files, and periodicals of this era, film historians have pieced together accounts not only of how audiences responded to early films, but also of how changing audience expectations affected the evolution of the film industry and film language.

SEE ALSO *Censorship; Fans and Fandom; Feminism; Film History; Psychoanalysis; Reception Theory; Star System*

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Michele Schreiber

SPORTS FILMS

Since the start of the motion picture industry in the United States, sports have been a frequent subject for the movies. Hollywood has produced hundreds of films about sports for the same reason that synergistic ties have been established between American movies and other cultural forms, including theater, literature, fashion, television, advertising, and toys. From the documentary-style "news films" of major prizefights and the World Series that were an important part of the early film industry to recent blockbusters such as *Space Jam* (1996), *Jerry Maguire* (1996), *The Waterboy* (1998), *The Rookie* (2002), and *Friday Night Lights* (2004), collaboration with sports has helped sell the movies.

Sports are rule-governed contests of physical skill in which humans compete against one another. In the sports film such athletic contests play a central role in defining the main characters. The Hollywood sports film in particular has two more important conventions: a utopian view of the world which assumes that anyone who works hard, is determined, and plays by the rules will succeed; and a need for plausibility based on resemblance to the actual sports world that qualifies its utopian outlook with the complexities of social difference. Put more simply, in their attempt to portray plausible athletes and sporting events, Hollywood films often include historical forces that complicate their narratives, which are otherwise focused on individual characters as causal agents.

SPORTS FILMS AND HISTORY

Knute Rockne—All American (1942) offers an example of this combination of utopian simplicity and historical complexity. In keeping with the patriotic tone of many Hollywood films made during World War II, Rockne's life is shown as representative of the social mobility possible in America: even a boy from a working-class, immigrant family can grow up to become a national sports hero. Yet while *Knute Rockne—All American* ostensibly offers the biography of the Notre Dame football coach as historical proof of the American dream, it inadvertently makes reference to the selective nature of this social mobility.

The film unintentionally shows that such opportunity did not extend to African Americans. Blacks appear only as minor characters in most sports films prior to the early 1950s, a marginalization which reflects their exclusion, until just before that time, from the highest levels of most commercial sports. Despite their brief appearance in the film, the two black characters in *Knute Rockne—All American* qualify its affirmation of the American Dream. In an early scene, when young Knute plays football for the first time in a sandlot game, an African American boy running the ball for the other team knocks him flat. The only other appearance of an African American character comes much later in the film, when Rockne, now the famous football coach at Notre Dame, returns to South Bend on the train after a tough loss. A black porter stops at the door of his compartment and asks Rockne if he would like his suit brushed off before they arrive. The presence of the porter ironically recalls the boy who had run over little Knute in the football legend's first experience with the game that was to make him famous. The difference in social position between Rockne and the porter suggests why the experience of the African American boy appears nowhere but in the one

Eight Men Out ***(John Sayles, 1988) explores the tension between individualism and teamwork in sport.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

early scene. The promise of equal opportunity, which both blacks and whites were called upon to defend in the war, extended to some parts of American society and not others.

Despite the attempt in Hollywood sports films to leave out issues such as racism, sexism, class difference, homophobia, and even the physical limits on athletic productivity brought on by injury, illness, or age, the need to plausibly resemble the real sports world requires some representation of these influences on individual performance. Yet, even when sports films must acknowledge impediments to individual achievement, self-reliance is generally held up as the only way to overcome such barriers. In this regard the influence of the Hollywood sports film can be seen on films about athletics made outside the United States such as *Chariots of Fire* (1981) and *Bend It Like Beckham* (2002), which also follow this pattern of showing how a strong faith in individual achievement overcomes larger social forces.

Feature films about sports are especially fond of the idea that history is made by individuals. Only eleven feature films about sports history are not biography films (biopics): *The Harlem Globetrotters* (1951), *The Bingo Long Traveling All-Stars and Motor Kings* (1976), *Miracle on Ice* (1981), *Hoosiers* (1986), *Eight Men Out* (1988), *A League of Their Own* (1992), *When We Were Kings* (1996), *Soul of the Game* (1996), *Remember the Titans* (2000), *Friday Night Lights*, and *Glory Road* (2006)—and even these focus primarily on two or three main characters. Just as biopics promote the concept of self-reliance, media portrayal of sports in general also gives the greatest recognition to star performance, regardless of any gestures they might make to teamwork, fair play, and fan communities.

Even when teamwork figures prominently in media narratives about athletics, it doesn't reduce the value placed on individual performance. Rather, like the middle-class nuclear family, the team operates as a social structure to foster the development of self-reliant individuals; self-effacing play therefore subordinates itself to the more recognized actions of the star. *Hoosiers* offers a good example of this privileging of star performance.

Although much of the film is a nostalgic parable involving a big-city basketball coach who learns the importance of teamwork and community in a small Indiana town, that thematic emphasis is subordinated in the film's climactic scene to the individual heroism of a game-winning basket by a star player.

As part of their affirmation of the idea of meritocracy, media representation of professional sports continually remind us of the standard of living which star players achieve. While reports of seven- and eight-figure annual salaries create the fan resentment one hears expressed on sports-talk radio and finds in a film such as *The Replacements* (2000), they also reinforce the belief that opportunity for economic advancement exists in American society. The blockbuster *Jerry Maguire* makes this optimistic interpretation of big contracts its central theme.

The realism of sports films increases their historical complexity, but it can also support their endorsement of self-reliance. This realistic style figures most prominently in action scenes involving footage of actual contests, or set in stadia filled with crowds of extras, employing authentic uniforms and equipment and, often, real athletes. These cinematic contests are frequently narrated by announcers in the style of television or radio coverage and shown with a continuity-editing style that makes the sequence of shots seem motivated by the logic of the events rather than choices made by the filmmakers. For sports films this representational style has special resonance because it recalls real events in sports "history": athletic contests that the audience has witnessed in the past. Heightened realism in scenes in which the star competes is especially important in validating a belief that individual performance in these situations counts most in the achievement of success.

BOXING FILMS AND CLASS

More Hollywood films have been made about boxing than any other sport. The most common narrative for the prizefight film involves the boxer's quick rise from disadvantage to the title, followed by a fall from grace usually due to the seduction of wealth and fame, and some form of redemption in the third act. The heroic triumph over long odds implied in such a bare-bones plot summary explains in part why so many boxing films have been made, and also probably why some of the biggest male stars in the movies have played boxers, including James Cagney, John Garfield, Errol Flynn, Kirk Douglas, Burt Lancaster, Paul Newman, Tony Curtis, Elvis Presley, James Earl Jones, Robert DeNiro, Tom Cruise, Antonio Banderas, Denzel Washington, and the biggest box-office boxer of all time, Sylvester Stallone.

While boxing films frequently emphasize self-determination, the historical record again intrudes on many of these stories. Historical contextualization appears in the form of the economic exploitation of desperate and inexperienced boxers by those who run prizefighting, and through the fighters' own handicaps, which are due to their backgrounds of deprivation. Some boxing films therefore take the position that the most effective strategy for a working-class fighter to overcome these barriers requires the support of family and community.

Hollywood boxing movies can be classified into three groups. The first, made during the Depression years, serves as a metaphor for the society at large, attempting to resolve a contradiction between the values of rugged individualism and the values of community. Boxing films of the 1930s such as *Winner Take All* (1932), *Golden Boy* (1939), and *They Made Me a Criminal* (1939) celebrate a working-class hero who tries to beat the odds to escape the urban jungle and the exploitation of the fight game. In the spirit of the New Deal, however, these pictures also stress the importance of group support to help the protagonist succeed.

A second cycle of boxing films includes seven movies released between 1947 and 1956. Three of these, *Body and Soul* (1947), *The Set-Up* (1949), and *The Champion* (1949), use a combination of noir and neorealist styles to criticize the exploitation of working-class fighters. In reaction to the political repression of the McCarthy-era blacklists and the increasingly nonwhite makeup of prizefighting, films from the 1950s such as *The Ring* (1952), *The Joe Louis Story* (1953), *The Harder They Fall* (1956), and *Somebody Up There Likes Me* (1956) shifted their focus to liberal models of assimilation as the best response to class and racial disadvantage.

The third cycle, which started in 1976 and is ongoing, is the most diverse. *Rocky* (1976) and *Raging Bull* (1980) feature protagonists who passionately believe in their ability to single-handedly overcome social identities defined by class and gender. Sylvester Stallone's character in the first film realizes that goal, while Robert DeNiro's Jake LaMotta character in the latter movie achieves a kind of Christian transcendence for finally accepting its impossibility. Several of these third-cycle films, including *Rocky*, *When We Were Kings*, and *Only in America: The Don King Story* (1998), represent Muhammad Ali, either to support his politics of anticolonialism and black unity or to discredit his critique of white privilege in order to support the idea of a self-reliant individualism. Finally, several of the most recent boxing films, including *The Great White Hype* (1996), *The Hurricane* (1999), *Girlfight* (2000), *Play It to the Bone* (2000), and *Undefeated* (2003), illustrate that issues

of class, race, and gender are best understood by recognizing their tensions and interdependence.

SPORTS FILMS AND RACE

With the exception of two 1930s films, *Spirit of Youth* (1938) and *Keep Punching* (1939), which were made for black audiences, African Americans appeared only as secondary characters (if at all) in feature-length sports movies from the coming of sound through the beginning of the civil rights movement. Until the 1950s most of the infrequent appearances by black characters were in films about prizefighting, such as *Golden Boy* and *Body and Soul*, probably because it was the least exclusionary professional sport for reasons of race. Similar to the representation of women in classic Hollywood films, blacks functioned in these narratives of white, male self-definition through athletic competition as either supportive—but self-negating—helpers, or occasionally (along with Mexican or Chicano characters) as opponents: obstacles which the protagonists overcome in order to realize their heroic identities. A cycle of Hollywood films in the early 1950s, including *The Jackie Robinson Story* (1950), *The Harlem Globetrotters* (1951), and *The Joe Louis Story* (1953), featured black athletes and followed closely on the opening of previously all-white professional sports to African Americans just after World War II, but these were stories of self-reliance and white paternalism that attempted to deemphasize social determinants of racial identity.

In the 1980s and 1990s the National Basketball Association (NBA) became an important part of an increasingly spectacular, globalized, and racialized American popular culture. Broadcast revenues for the league rose 1,000 percent between 1986 and 1998 as the NBA's bursts of action highlighted by dunks and three-point shots fit smoothly into the fast-paced flow of spectacle that has come to dominate television and increasingly the movies. During this period Michael Jordan replaced Muhammad Ali as the best known American athlete worldwide. A big part of the NBA's greater appeal both in the United States and abroad came from its spectacle of black style, headlined for most of this period by Jordan; because more than 80 percent of the players are African American, the league exemplifies how cultural difference has become a hot commodity.

Several movies about basketball made during the period of the NBA's ascendancy incorporate the new difference. Michael Jordan figures in several of these films, starring in *Space Jam* (1996), appearing in *He Got Game* (1998), and invoked by *White Men Can't Jump* (1992), *Hoop Dreams* (1994), and *The Air Up There* (1994). With Jordan leading the way, what sold the NBA and the basketball movies made during the 1980s and 1990s was what Nelson George calls an "African American aesthetic." (p. xv). This aesthetic features constructions of black masculinity that correspond roughly to traditional positions about identity in the African American community. On the one hand there is Jordan's creative improvisation, grounded in black cultural tradition, yet also distinctive in the degree of its crossover appeal and in its use as proof that (some) blacks have access to the American dream. Almost as widely commodified, but with a less sanguine view of race in America, has been its flip side, the hypermasculine menace and intimidation represented in professional basketball by Charles Barkley, Shaquille O'Neal, and others, their "gangsta" personae overlapping to some degree with those of certain rap performers. Basketball films that portray this latter version of black manhood include *White Men Can't Jump*, *Space Jam*, and *Above the Rim* (1994).

GENDER

Within the utopian narrative typical of American sports films, the heroic individual who overcomes obstacles and achieves success through determination, self-reliance, and hard work is most often male. The primary notion of masculinity in sports films is that this male protagonist defines and proves himself through free and fair competition modeled on American society, which promises rewards to the most deserving individuals. The competitive opportunities offered to male athletes in most sports films justify patriarchal authority by naturalizing the idea of men as more assertive and determining, while women generally appear in the secondary roles of fans and dependent supporters. Differences in social position are therefore naturalized as evolutionary rather than depicted as a result of a lack of competitive opportunities. The competition involving men that sports movies generally showcase provides an opportunity to validate assumptions of male superiority. These films seldom acknowledge that women have not had as much access to sports. When gender discrimination comes up, in the few films about female athletes such as *Pat and Mike* (1952), *Personal Best* (1982), *Pumping Iron II* (1985), and *A League of Their Own* (1992), it is often portrayed not as a systemic flaw in sports competition or American society, but rather as just another ad hoc challenge that the strong and resourceful individual will overcome.

Because they so often feature male athletes, sports films provide a useful site for the analysis of dominant ideas of masculinity, yet they also show how it has been refigured over time in response to changes in American society. From the 1880s through the end of the twentieth century, the effects of industrialization, professionalization, deindustrialization, changing forms of media repre-

sentation, and the increased assertion of women and nonwhite and gay men have forced dominant masculinity to define itself in new ways. In an attempt to portray athletic events in a realistic style, the makers of sports films have responded to these social changes in their depictions of masculinity—by demonstrating its strength through service to others (*The Iron Major* [1943], *The Rookie*), by showing nonwhite men and women who embody its traits (*Space Jam*, *Girlfight*), even by presenting a white masculinity inflected with qualities associated with nonwhite athletes (*White Men Can't Jump*, *Any Given Sunday* [1999]).

A few sports films show assertive women, some of whom are athletes, pursuing a feminist desire for control of their careers and relationships; in *Pat and Mike*, *Bull Durham* (1987), and *Tin Cup* (1996) those strong women even verbally deconstruct masculinity. Several films about female athletes such as *Personal Best*, *Pumping Iron II*, and *A League of Their Own* present a disjuncture between scenes in which they demonstrate their ability to appropriate qualities associated with masculinity (especially physical strength and self-confidence) to perform in sports, and a narrative that pushes them toward compromise with conservative ideas of gender. Two more recent films, *Girlfight* and *Love and Basketball* (2000), take a step further by validating female athletes who can appropriate the positive traits of masculinity, without requiring they compromise the benefits that they realize from involvement in sports.

Despite the increased social equality shown in some recent films, most sports movies made in the last twenty-five years have continued to tell the stories of white, male protagonists, insisting on hard work and determination as the only ingredients that matter for athletic achievement. The success of *Rocky* in 1976 demonstrated a desire to dismiss the inequalities that the 1960s counterculture had identified in American society, and gave new life to utopian sports movies such as *The Natural* (1984), *Hoosiers*, *Field of Dreams* (1989), *Mr. Baseball* (1992), *Rudy* (1993), *Angels in the Outfield* (1994), *The Air Up There*, and *The Replacements*. These nostalgic films not only remember the mythology of white male protagonists, but also reassert the old portrayals of nonwhites and women as either obstacles that define the hero or faithful supporters of his achievement.

SEE ALSO *Class; Gender; Genre; Race and Ethnicity*

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Aaron Baker

SPY FILMS

The spy is the most contradictory hero in cinema. Although money and sex have motivated many spies in real life and fiction, the essential motivating force behind espionage is devotion to a cause, usually a nation, that is best expressed by concealing it. Because successful spies place loyalty to their country—or to their faction, their insurgency, or their political agenda—over all other loyalties, including their ties to family and friends, the lives they lead are lies. They may seem to be ordinary citizens, even citizens of enemy nations, but the mission that drives them can succeed only to the extent that it is hidden from those around them.

The most successful real-life spies may well remain unknown to this day. But since popular entertainment has no room for unknown heroes, spy films feature either unsuccessful spies, characters whose covert attempts to gather secret information about their cause's enemies are doomed to failure when they are unmasked, or spies like James Bond, whose success is somehow compatible with conventional Hollywood heroism, even fame among his fictional peers. These two character types represent the two leading tendencies in spy films.

GLAMOUR AND DISILLUSIONMENT

Spying is nearly as old as recorded history. The biblical Book of Joshua tells how Joshua, son of Nun, sent two spies secretly into Canaan in order to ascertain whether the land was fruitful and readily susceptible to conquest. Three thousand years later, Cardinal Richelieu established an elaborate network of secret agents to protect both Louis XIII of France and his own personal interests, an episode fictionalized in numerous novels by Alexandre Dumas and such film adaptations as *The Three Musketeers* (1921, 1948, 1973, 1993, etc.) and *The Man in the Iron Mask* (1939, 1998). Forty years after George Washington, stung by the ease with which the schoolmaster-turned-spy Nathan Hale had been captured, recruited Major Benjamin Tallmadge as head of the so-called Culper Ring to gather information about British troop movements, James Fenimore Cooper (1789–1951) used these adventures as the basis for his novel *The Spy* (1821, filmed 1914). And the tale of how Billie Boyd, an undercover agent for the Confederacy during the Civil War, shot and killed a Union soldier determined to enter her home by force, inspired a similar scene featuring Scarlett O'Hara, the indomitable heroine of *Gone with the Wind* (1939). It is not until the twentieth century, however, that spies and spying truly came into their own. Their rise corresponds to the rise of popular fiction, which provided an indispensable supplement to the variously shabby secret agents who had figured in such literary masterpieces as Fyodor Dostoyevsky's *The Possessed* (1871–1872), Henry James's *The Princess Casamassima* (1886), and Joseph Conrad's *The Secret Agent* (1907), and the rise of movies, a medium coeval with the culture of modern espionage. Graham Greene (b. 1952) applied the term "entertainments" to his own spy fiction from *The Confidential Agent* (1939, filmed 1945) to *The Third Man* (1949, filmed 1949) to *The Quiet American* (1955, filmed 2002). These tales, like Erskine Childers's *The Riddle of the Sands* (1903, filmed 1979), in which a pair of vacationing yachtsmen discover a German plot to invade England, and E. Phillips Oppenheim's *The Great Impersonation* (1920, filmed 1921, 1935, and 1942), in

which a German spy takes the place of a British aristocrat he resembles, set a tone of civilized adventure that dispelled the darker implications of espionage.

The earliest movie spies divide appropriately into two camps. On one side are tragic figures like the World War I nurse Edith Cavell, who smuggled more than two hundred Allied soldiers out of occupied Belgium before she was executed by the German Army (*Dawn*, 1928; *Nurse Edith Cavell*, 1939); the much better known Mata Hari, whose tactic of seducing her targets made her a natural for Greta Garbo (*Mata Hari*, 1931); and the wholly fictional Marie Kolverer, aka X27, the streetwalker-turned-spy played by the equally glamorous Marlene Dietrich in *Dishonored* (1931). On the other side are lighthearted stalwarts like Bulldog Drummond, the unflappable British gentleman whose run of two dozen films, mostly second features, began with *Bulldog Drummond* (1922) and sturdier, more melodramatic heroes like Nayland Smith, the earnest foe of the Yellow Peril represented by the implacable Dr. Fu Manchu in a long series of shorts and features (for example, *The Mysterious Dr. Fu Manchu*, 1929). In 1928, Fritz Lang (1890–1976), who had already used the figure of the gangster to incarnate Fu Manchu's dream of world domination in the epic crime film *Dr. Mabuse, der Spieler* (*Dr. Mabuse: the Gambler*, 1922), substituted the looming, larger-than-life figure of the spy to produce the first great spy film, *Spione* (*The Spy*, 1928).

Unlike Lang's megalomaniac villain Haghi, Bulldog Drummond and his cohorts were defending the vast colonial British Empire's attempt to bring the blessings of civilization to the colonies by playing "the great game," a phrase coined by Rudyard Kipling's *Kim* (1901, filmed 1950) and later applied to the genteel aristocratic tradition British Intelligence would foster by recruiting agents from the ranks of the nation's leading universities. Since the world of spies is a world in which everyone is in constant danger of being spied upon, spy films borrow and foster a sense of global paranoia increasingly characteristic of the jittery twentieth century. Faceless, often menacing intelligence agencies proliferated in every corner of the globe: Great Britain's Ministries of Information for domestic intelligence (MI5, founded in 1909) and foreign intelligence (MI6, founded in 1911), the various Soviet bureaus that eventually became known as the KGB and SMERSH (both 1917), and such American agencies as the Federal Bureau of Investigation (FBI, 1908), the Office of Strategic Services (OSS, 1942) and its peacetime successor, the Central Intelligence Agency (CIA, 1947). Spies working for agencies modeled on them came to encapsulate both the dreams and fears of viewers afraid that individuals had lost the power to control the juggernaut of history and hopeful, or at least wishful, that heroic individuals could indeed make a difference. Unlike World War I, which was fueled by a chauvinistic faith in the racial superiority of the homeland and its easily recognizable citizens, World War II was marked by widespread rumors of a "fifth column" of undercover enemy agents already in place in the homeland in preparation for demoralizing tactics or armed insurrection. In a world in which every stranger could be a spy, the counterspy became the indispensable hero, the only figure who could unmask the enemy and protect the purity of hearth and home.

To this period of all-purpose Nazi villains belong such variously glamorized spies as the little-man hero of *Confessions of a Nazi Spy* (1939), the quasi-documentary pitting the FBI against American Nazis; the sportsman who stalks Adolf Hitler in Berchtesgaden to see if he can get a clear shot at him and then spends the rest of Lang's *Man Hunt* (1941) hounded by the vengeful German spies who honeycomb London; and the newlyweds who spend their European honeymoon tracking down a missing agent in *Above Suspicion* (1943). The true Everyman, however, was Peter Lorre's resolutely unglamorous Dutch novelist beguiled into sordid international intrigue in *The Mask of Dimitrios* (1944), based on a tale by Eric Ambler (1909–1998), who had emerged together with Greene as the foremost espionage novelist of the 1930s.

SPYING FOR HITCHCOCK

In the meantime, Ambler and Greene's British contemporary Alfred Hitchcock (1899–1980) had begun directing the most varied and entertaining series of films ever made about spies. It is no coincidence that *The Man Who Knew Too Much* (1934) and *The 39 Steps* (1935), the films that made Hitchcock famous throughout England and around the world respectively, are his first two films about spies. Both involve innocent characters who are thrown into a world of international intrigue under circumstances that prevent their seeking help from the police. Bob and Jill Lawrence become reluctant counterspies in *The Man Who Knew Too Much* because their daughter has been kidnapped to ensure their silence about a secret that turns out to be a plot to assassinate a foreign diplomat. Richard Hannay joins the cause in *The 39 Steps* because the police assume he murdered the female spy who escaped the foreign agents on her trail by coming home with him only to be murdered in his flat by her pursuers. Both films tap into the vein of colonialist adventure pioneered by Kipling, Childers, and John Buchan (1875–1940), who had invented Richard Hannay in his 1915 novel, but both also develop their intrigue through a series of episodes in wildly disparate tones. *The Man Who Knew Too Much* begins as domestic comedy before erupting in murder and kidnapping and

moving toward a nonconformist chapel where anything can happen, from hypnosis to a shootout, and the Albert Hall, where Jill Lawrence will have to choose between protecting her daughter and stopping the assassination she sees unfolding before her. Once its plot has been set in motion, *The 39 Steps* becomes a nonstop series of chases through a passenger train, the Scottish heaths, a luncheon party at a manor house, a parade, a political rally, and a quiet rural inn before ending in a showdown at the London Palladium.

The thrillers with which Hitchcock followed these stylishly witty melodramas were increasingly dark. *Secret Agent* (1936), based on two stories from *Ashenden* (1928), W. Somerset Maugham's (1874–1965) acrid fictionalization of his own experiences in World War I espionage, begins with the macabre funeral of writer Edgar Brodie, who, far from being dead, is reborn as Richard Ashenden for a dangerous mission to Switzerland. The film uses even more abrupt alternations between farcical romance and somber melodrama than *The Man Who Knew Too Much* to tell the story of Brodie's gradual disillusionment with the nastiness of espionage represented by his bloodthirsty colleague the General. In *Sabotage* (1936), Hitchcock uses Conrad's even darker novel *The Secret Agent* (1907) as the basis for a grim examination, still punctuated with improbable humor, of the very possibility of agency in a world in which everyone is forced to act in someone else's interests. Only in *The Lady Vanishes* (1938), in which the apparently impossible disappearance of an elderly teacher from a swiftly moving train unites a pair of bickering lovers in matrimony, did Hitchcock return to the more lighthearted mode of his first two spy films.

The most distinctive feature of these early Hitchcock spy films was to unite the glamour and disillusionment that had heretofore characterized the two separate branches of the genre. Hitchcock's spies are such ordinary and even reluctant participants in the intrigues that envelop them that they do not seem like spies at all. At the same time, Hannay and Ashenden hold out a hope—comically realized in Hannay's case, melodramatically thwarted in Ashenden's—that the most ordinary people, under nightmarish pressures, can become extraordinary heroes. After emigrating to America in 1939, Hitchcock continued to make spy films that were remarkable, given the wartime conditions under which they were made, for giving enemy spies a compelling and articulate voice. Stephen Fisher, unmasked as a German spy in *Foreign Correspondent* (1940), reminds his propeace daughter that he has fought for his country in the best way he could before he sacrifices his life to save those of other victims of German antiaircraft fire. Charles Tobin, the Fifth Columnist villain of *Saboteur* (1942), defends his tactics against the "moron millions" in a private room at a society ball. Willy, the U-boat commander who has sunk the ocean liner in *Lifeboat* (1944), is so much more fit and disciplined than the Allied survivors of the shipwreck that he becomes their leader and, in the process, outraged the film's wartime reviewers. Only in the short films *Bon Voyage* and *Adventure Malgache* (both 1944) do the enemy spies retreat into conventional villainy.

Hitchcock's most original contribution to the spy film, however, still lay ahead, in his unsparing analysis of the connection between spying and voyeurism as rejections of emotional commitment. Although many earlier films had used spies as metaphors for the widespread suspicion and alienation spawned by the twentieth century, *Notorious* (1946), in which an American agent sends his lover into the arms of a postwar German industrialist she ultimately marries and continues to betray, is the first of a new series of Hitchcock films—not only spy films like *North by Northwest* (1959), *Torn Curtain* (1966), and *Topaz* (1969), but apolitical thrillers from *Stage Fright* (1950) to *Rear Window* (1954) to *Psycho* (1960)—to treat the act of spying as a metaphor for other kinds of watching that value duty and detachment over vulnerability, openness, and intimacy. Whether or not they involve espionage, spying is a radical metaphor in all of Hitchcock's later films.

FROM COLD WAR TO NEW WORLD ORDER

Just as the synthesis of glamour and disillusionment in Hitchcock's British espionage films increasingly tended toward a critique of the whole project of spying, the two poles were split for other filmmakers whose view of spying was formed by the Cold War between the Soviet Union and the United States. Following a modest Redbaiting cycle that included *I Was a Communist for the FBI* (1951), *Big Jim McLain* (1952), and *Pickup on South Street* (1953), the glamour of spying returned full force in James Bond, the British superspy created by Ian Fleming in *Casino Royale* (1953) and brought to the screen in *Dr. No* (1962), *From Russia with Love* (1963), *Goldfinger* (1964), and their increasingly souped-up sequels. The formula Fleming had honed—political paranoia overcome by personal toughness, personal style, and a license to kill on behalf of Her Majesty's secret service—was retooled in the film franchise, the most financially successful in history, which made Bond considerably more suave and less brutal, though the combination varied greatly depending on whether Agent 007 was played by Sean Connery, George Lazenby, Roger Moore, Timothy Dalton, Pierce Brosnan, or Daniel Craig. A series of self-parodying imitations starring equally imperishable, but far more forgettable, agents like Derek Flint (*Our Man Flint*, 1966; *In Like Flint*, 1967),

Sean Connery as James Bond emphasized the glamour of espionage in such films as* From Russia with Love *(Terrence Young, 1963). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Matt Helm (*The Silencers*, 1966, and its sequels), and television's *The Man from U.N.C.L.E.* (1964–1968) helped make the spy the most ubiquitous culture hero of the 1960s.

Even as legendary counterintelligence chief James Jesus Angleton was relentlessly combing the ranks of the CIA for the double agents he called "moles," *The Spy Who Came in from the Cold* (1963) won John le Carré (b. 1931) a wide following for his far more jaundiced view of espionage, however idealistically motivated, as an endless series of double- and triple-crosses, often by one's own service. The 1965 film version was only the first and bleakest of a series of le Carré adaptations that included *The Little Drummer Girl* (1984), *The Russia House* (1990), and *The Tailor of Panama* (2001), as well as the television miniseries *Tinker, Tailor, Soldier, Spy* (1979) and *Smiley's People* (1982), which features le Carré's most enduring creation, resolutely colorless agent George Smiley, who had made his film debut with his name changed to Charles Dobbs in *The Deadly Affair* (1966). The more insistently 007 and his disciples asserted their heroic identities, the more Smiley and his inoffensive colleagues like Harry Palmer (*The Ipcress File*, 1965; *Funeral in Berlin*, 1966; *The Billion Dollar Brain*, 1967) and television's John Drake (*Secret Agent*, 1964–1966) and Number Six (*The Prisoner*, 1967) shrank into the woodwork, convinced that the key to their survival lay in their ability to pass unnoticed.

Although the breakup of the Soviet Union in 1989 took the edge off a genre that had already lost its urgency, cloak and dagger films survive in as many contemporary guises as the secret agent's own. James Bond stand-ins like Harry Tasker (*True Lies*, 1994), though settling down to family life, refuse to retire, and outsized films of adventure, intrigue, or counterterrorism emphasizing Bond-like action (*Die Hard*,

1988, and its sequels), technology (*The Hunt for Red October*, 1990), or special effects (*Mission: Impossible*, 1996; *Mission: Impossible II*, 2000; *Mission: Impossible III*, 2006) continue to gross millions. The genre's appetite for historical nostalgia, already hinted at in *Lawrence of Arabia* (1962), has produced entries as varied as *The Day of the Jackal* (1973), *Eye of the Needle* (1981), *The English Patient* (1996), and the television miniseries *Reilly: The Ace of Spies* (1983). Films from *The Crying Game* (1992) to *Ronin* (1998) to *The Truman Show* (1998) have followed Hitchcock's lead in linking spying, or being spied on, to fears of a more general loss of identity, and *The Matrix* trilogy (1999–2003) has made counterterrorism a metaphor for a fashionably radical epistemological skepticism served up with state-of-the-art digital effects. It remains to be seen what the legacy of September 11, 2001 will be for this durable, protean genre.

SEE ALSO *Cold War; Crime Films; Genre; Thrillers*

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Thomas Leitch

STAR SYSTEM

To speak of stardom as a system is paradoxical. Film stardom promotes the individuality and uniqueness of certain film performers, yet the term "system" suggests regularity, repetition, and similarity. However, the operations of the star system in cinema rest precisely on this paradox: film stardom is systematic when cinema industries put in place the organized means to repeatedly cultivate, control, and circulate the individuated identities of performers.

STARS AS IMAGES, LABOR, AND CAPITAL

Stars function in three main ways within the culture and commerce of popular cinema. First, as performers who appear in films, stars are part of the aesthetic or symbolic content of films. Alongside films, movie stars also appear in other media, like television or radio advertisements, posters, and magazine interviews. Film stars are therefore always presented to the public as mediated identities—what is often referred to as a star's "image." Second, stars are a part of the labor force involved in making films. In an industrial model of film production, filmmaking is organized according to a specialized division of labor, with performers just one category of labor distinct among the various technical and crafts roles. However, not all performers are equal, and the greater artistic and economic power enjoyed by stars means they top a hierarchical structure of film actors as a privileged category of labor. This power is linked to the third way in which stars function in cinema. Stars are employed not only as a source of labor for making films but also as a key resource for use in their promotion. Film producers cast stars to expand the profile of the film in the cultural marketplace, making the star a form of investment or capital deployed in anticipation of future profits.

These three functions—image, labor, and capital—are linked in film stardom. Star images are formed not only through repetition of a performer's identity across films and other media, but also through the differences represented between those images. In the commerce of cinema, star images can be deployed in marketing campaigns to attract audiences by promoting an individuated range of meanings—for example, "a Jack Nicholson film"—offering the repetition of qualities seen in previous performances, while also differentiating a film from the many other star-driven popular titles in the marketplace. Through repetition and difference, star images therefore produce a marketable form of individuality that is fundamental to the star's status as capital. As Janet Staiger has observed in *The Classical Hollywood Cinema*, stars can be described as "a monopoly on a personality" (p. 101).

Ownership and control of that monopoly is organized through the contracting of star labor. For a single film, a series of films, or for a period of time, stars sign contracts with producers agreeing to the terms under which they will provide their labor. Contracts outline the terms by which the producer or distributor can profit from the rights to use the star's name or likeness in other contexts, such as promotional media or possibly tie-in products. Contracts also detail agreed terms by which the star is to be remunerated for his or her labor, either through a regular salary over a period of time or by payment of a straight fee for a number of films, possibly combined with a share in the future profits of a film. Contracts are therefore central to the operation of

stardom as a system for they document in concrete form the ownership and control of stars as image, labor, and capital.

FORMATION OF THE FILM STAR SYSTEM IN AMERICA

When film and cinema technologies first appeared in Europe and the United States in the mid-1890s, film was sold to consumers on the technological effect of moving images rather than the content of what those images represented. Consequently, the first entrepreneurs who aimed to exploit the commercial potential of the new medium saw its value as an instrument of technological innovation rather than as a new performance medium. In this commercial context, film acting remained an amateur or semiprofessional occupation. American theater already had an established star system, but the nascent film industry saw no immediate need to cultivate and promote stars. Frequently early cinema would see technicians or amateurs performing in films, although some professional theater actors did venture into acting for the camera. Until industrialization, the volume of film production was insufficient to provide actors with regular employment and film acting was regarded merely as a means for supplementing income from the theater.

In the period from 1907 to 1914, several developments occurred in American cinema that professionalized film acting and provided the foundations for the film star system. To supply the nickelodeon boom during the years 1907 to 1909, filmmakers increased the volume of film production, providing the beginnings of a move toward the large-scale industrialization of cinema, including the introduction of a specialized division of labor to rationalize film production. Before 1907 more documentaries and comedies were produced than dramas and tricks. After 1907, however, comedies and dramas together began to surpass nonfiction forms, and by the following year over 90 percent of films made were fictional narratives. These conditions may have provided the context for the professionalization of film acting, but the emergence of the star system in American cinema required further means to distinguish stars as a special category of film actor. In *Picture Personalities* (1990), a history of the early star system in America, Richard DeCordova argues that the system became possible only after film companies began actively advertising and promoting the names of their performers. Prior to 1909 the names of actors were kept anonymous, partly because producers feared the advertising of names would prompt actors to demand higher salaries; however, after this date the names of performers began to appear on film credits and posters. Besides its historical importance, naming remains fundamental to the operations of the star system, for the name individualizes the star's identity as a marker of repetition and difference, identifying the unique monopoly of a star's image. Naming therefore contributes to the commodification of the star's identity as an image that can be used and sold in public culture.

With naming, producers and moviegoers had the means to identify links between a series of film roles by a performer, providing the foundation for the construction of a performer's onscreen professional identity. However, DeCordova argues that the film star system fully came into being only after 1914, when the press in America began to publish stories and features covering the offscreen lives of film performers. This coverage documented the private lives of the performers in ways that were never truly private, for it always offered a vision of the star's life designed and offered up for public attention. Frequently, in the early days of cinema, the practice was to represent the private lives of stars as the perfect complement to the type of roles they played onscreen. However, during the early 1920s a series of star scandals made the headlines. Most famously, the comedian Roscoe "Fatty" Arbuckle (1887–1933) was tried but acquitted of raping and killing a young woman. Scandals disrupted beliefs in the private life of a star as the simple reflection of his or her onscreen image.

DeCordova's history of the star system tracks the emergence of different categories of knowledge or discourse about film performers. Naming made the performer's onscreen image—the product of a succession of film roles—known, and press coverage made a star's private life knowable. But as the discussion of scandal revealed secrets that often contradicted the version of the star's private life given to the press, a distinction could then be drawn between the star's "private" offscreen image (that is, the image of privacy publicly offered to the press) and the private offscreen image that was intended to remain private and secret but nevertheless publicly known. These categories are valuable for mapping the realms of knowledge about star performers that still endure in contemporary film culture.

THE STUDIO SYSTEM AND STARS

The emergence of publicly circulated knowledge about performers was foundational to the making of film stardom. In the 1930s and 1940s Hollywood stardom reached its most systematic phase. During these decades the major vertically integrated studios all instituted arrangements for systematically cultivating and marketing star performers. Talent scouts were hired by the studios to search theaters and clubs for promising new performers. Once signed to a studio, performers would receive in-house coaching to develop their skills. Before a

CLARK GABLE

b. William Clark Gable, Cadiz, Ohio, 1 February 1901, d. 16 November 1960

Although Clark Gable would obtain the title "the King" during his years in Hollywood, as a contracted performer at MGM, the dominance of the studio system would mean that Gable was always more ruled than ruling. After an unspectacular stage career, Gable secured a couple of supporting roles in film, with MGM then signing him to a two-year contract with six-month options at $350 per week. That year Gable made eight more films for MGM and two on loan to Warner Bros. as he became integrated into the studio system.

As an MGM star, Gable was paired with many of the studio's other contracted stars: Greta Garbo, Joan Crawford, Jean Harlow, and Norma Shearer. Repeatedly cast in romantic starring roles, he was frequently required to display a savage, sadistic attitude toward women. Although these roles contributed to making Gable a marketable star image, they equally limited his performance repertoire. In 1932 Gable commented to *Photoplay*, "I have never been consulted as to what part I would like to play. I am not paid to think."

Gable's individual career at MGM is indicative of the more general conditions defining the star system in Hollywood during the 1930s and 1940s, and the contracting of Gable's labor illustrates the legal and commercial operations of the star system. Shortly after winning the Best Actor Oscar® for his role in *It Happened One Night* (1934), a film he made on loan to Columbia as punishment for his objecting to being typecast by MGM, in July 1935 Gable signed a new seven-year contract with the studio. MGM held exclusive rights to the use of Gable's name, image, and voice. If Gable were injured or facially disfigured, the studio could suspend him without compensation. Gable would be billed as either star or co-star, with his name appearing on posters and other advertising in letters larger than that of other performers' names. He would work for forty weeks a year, making up to three films in that time.

Gable signed a new seven-year contract in January 1940, raising his salary, and a further contract signed in November 1946 granted him a percentage share in film grosses. In 1954, after MGM refused to renew Gable's contract, he signed for two films with 20th Century Fox. For the remaining six years of his life, Gable worked in the new freelance conditions of Hollywood stardom, appearing in productions for United Artists (e.g., *Run Silent, Run Deep*, 1958), Warner Bros. (e.g., *Band of Angels*, 1957), and Paramount (e.g., *Teacher's Pet*, 1958).

RECOMMENDED VIEWING

Red Dust (1932), *It Happened One Night* (1934), *Manhattan Melodrama*, *Mutiny on the Bounty* (1935), *San Francisco* (1936), *Saratoga* (1937), *Gone with the Wind* (1939), *Mogambo* (1953), *Run Silent, Run Deep* (1958), *Teacher's Pet* (1958), *The Misfits* (1961)

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Paul McDonald

performer appeared in films, he or she might undergo vocal training along with singing and dancing lessons. Initially, a new performer would be tried out in several minor and supporting roles. Those performers who were regarded as star material would progress to lead roles in minor features before graduating to star in major productions. These arrangements provided the studios with systemized routes for the training and "apprenticeship" of performers.

To secure and protect the potential marketable value of the performer's identity produced through this system, the major studios signed their most promising performers to contracts that spanned a term of up to seven years. Term contracts defined the legal but also the commercial conditions of the Hollywood star system in the 1930s and 1940s. A contract defined the terms by which a studio had the rights to commercially exploit a star's image or likeness. In signing a term contract with a

Clark Gable. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

studio, a performer agreed to provide the studio exclusively with his or her services. If a performer advanced to the heights of stardom, he or she would be guaranteed riches and fame unknown in other arenas of the performing arts. However, the exclusivity of the personal services contract prevented the performer from seeking work with any other studio.

Alongside the legal and commercial functions, the term contract also served as an instrument of control. A studio could determine what films and roles a star would be cast in, frequently resulting in typecasting, against which many stars complained. Term contracts also served as instruments of discipline. As the emergence of star scandals beginning in the early 1920s destroyed the careers of some popular performers, the studios, to protect the marketable images they had so carefully cultivated and circulated, included morality clauses in contracts to guard against stars committing any damaging transgressions in their private lives.

Faced with the controlling terms under which they worked, many stars entered into disputes with the studios, usually over restrictive casting or when renegotiating their contracts. It was common for studios to loan out their stars to other studios but in certain cases this practice could be used as a way of disciplining a troublesome star by forcibly loaning out the performer to take an uninviting role for a lesser studio. In the most heated disputes, stars played what was the only card left for them—to withdraw their labor and refuse to work. However, in such situations the star could be suspended, with the period of the suspension then added on to the overall duration of the contract. The term contract was therefore both a blessing and a trap: it guaranteed performers regular employment on privileged terms but also granted the studio absolute control over their careers.

From the late 1940s the vertically integrated studio system was gradually dismantled. Hollywood was internally reorganized following the Paramount Decree of 1948, a Supreme Court antitrust ruling against the studios; external influences, including the impact of television, brought about a decline in the moviegoing audience. With film production consequently reduced, contracted stars and other leading talent became a hugely expensive overhead. From the end of the 1940s into the 1960s, the studios therefore gradually phased out the long-term contracting of stars. All performers, including stars, became part of a large freelance labor pool for the industry to draw on. Stars were no longer bound to the studios in the way they had been in the 1930s and 1940s. Freelance stars had greater freedom to select their roles and negotiate significant increases in their fees between films. They also obtained greater creative power through forming their own independent production companies. Without the term contract, the studios no longer had the means to control and discipline stars. Arguably, the star system was built on the very mechanics of that control, and so while Hollywood cinema has continued to be a popular cinema fronted by the images of stars, the rigid systemization of the 1930s and 1940s has been replaced by a looser system based on the circulation of a few major performers across the freelance labor pool.

STARDOM IN OTHER NATIONAL CINEMAS

Many popular cinemas have stars, but beyond Hollywood, few national film industries can claim to have developed a star system. As early American film saw considerable interaction between theater and film, so in Britain, France, and India professional performers of the dramatic and comedy stages occasionally worked onscreen; but most early film performers in these countries remained anonymous. In Britain, stage stars appeared on film from two sources: the legitimate theater

Clark Gable worked freelance on his last film,* The Misfits *(John Huston, 1961) with Marilyn Monroe. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

(for example, Sir Johnston Forbes-Robertson and Sir Herbert Tree) and the music hall (George Robey and Fred Evans). Similarly, in France at the start of the 1900s early films featured performers from the legitimate theater such as Coquelin and Réjane. From 1907 the Film d'Art company signed stars from the Comédie-Française, including Sarah Bernhardt (1844–1923), Louise Lagrange, and Gabrielle Robinne. Performances by music hall stars like Maurice Chevalier were also committed to film.

In India, after an initial period of *actualités*, comedies, and trick films, production of narrative features began from 1913 on. At this time the theater entrepreneur Jamsetji Framji Madan expanded his business interests into film. He formed Madan Theatres Limited in 1919, and systematically created a synthesis between theater and film, using stage hits as the material for early narrative film features while casting his leading stage actors in the screen adaptations. A contracted Madan player, the Anglo-Indian actor Patience Cooper, became the first major star of silent cinema in India, with her name promoted on posters by Madan. Cooper was representative of a group of Eurasian actresses, including Ruby Myers, who adopted the name Sulochana, and Renee Smith (b. 1912), who became Seeta Devi, that formed the initial wave of stars in the colonial Indian cinema.

Studios in Britain, France, and India placed their leading performers under contract. In 1905 the French comedian Max Linder (1883–1925) was signed by Pathé, where he would make a series of comedy shorts. Because Linder's performances received popular recognition outside France, Ginette Vincendeau has argued that he was the first international film star. Unlike the long-term contracts offered by the major studios in Hollywood, historically it became the familiar pattern in French cinema for film performers to sign contracts with a producer or director for only one to three films. Consequently, the French cinema never instituted a star system comparable to Hollywood's. The careers of performers were never controlled in the same manner and producers did not work to cultivate and circulate the images of stars with the same intensity, for any effort made by an individual producer to promote a star was sure to be of greater benefit to whomever the star next worked for.

Although the Indian industry would produce stars of its own, until the late 1940s popular cinema in India continued to be dominated by the films and stars of Hollywood. From the 1930s to early 1950s, a number of major studios stood at the forefront of the Indian industry, each with its own contracted stars: Bombay Talkies, Imperial Film Company, New Theatres, Prabhat Film Company, Ranjit Film Company (renamed Ranjit Movietone), and Sagar (later National Studios). For example, the silent star Sulochana signed to Imperial, where she was reportedly paid 2,500 rupees per month in 1933, making her the highest-paid film performer in the period; Kundan Lal Saigal (1904–1947) became the leading star of Indian cinema in the 1930s while signed to New Theatres. Following national independence in 1947, the film industry in India was transformed. As the Hollywood studio system was breaking up, in the early 1950s the studio system in India began to dissolve. A consequence of this change was that performers were no longer retained on term contracts but instead operated on a freelance basis, signing to perform in a specific film or series of films. In a direct challenge to the power of the studios, independent producers offered large payments to star names, thereby providing the context in which star fees would rapidly inflate, accounting for an increasing proportion of the production budget for a film.

Historically, the British cinema has always struggled to define and sustain itself against the overwhelming dominance of Hollywood film. Recognizing the importance of stars for popular cinema, the British film industry has made several attempts to cultivate its own stars

and star system. During the 1930s and 1940s leading studios retained stars on contract: Gainsborough Studios' stars included Margaret Lockwood (1916–1990) and James Mason (1909–1984), and in 1947 Dirk Bogarde was signed by Rank's Contract Artists Department, whose talent roster was informally known as "the Rankery." In an attempt to systemize the creation of star identities, during the late 1940s and early 1950s young male and female performers like Joan Collins, Diana Dors, John Gregson, and Christopher Lee had their screen personas groomed through the "Rank Charm School." However, the system never guaranteed work for the performers who passed through; because Rank cultivated a strong English middle-class persona for its performers, their appeal was not only restricted within the social parameters of British cinema but also overseas. As the examples of Charles Chaplin, Vivien Leigh, Cary Grant, Elizabeth Taylor, Richard Burton, and Catherine Zeta-Jones all illustrate, British-born performers have historically achieved levels of national or international fame to rival the Hollywood stars only after transferring their careers to Hollywood itself.

Although popular cinemas in other national contexts have created star performers and worked to put in place mechanisms to systematically promote the identities of stars, arguably the only cinema to have sustained a long term star *system* is Hollywood.

A MULTIPLE MEDIA SYSTEM

Stardom in the cinema has always relied on relationships with various other forms of popular mass media. Historically, relationships between film stardom and other media have operated in two main ways: the flows of performing talent between other media and film, and the use of other media as channels to promote film stars.

As already discussed, theater originally fed the film star system in the earliest decades of cinema. With the birth of radio broadcasting in the late 1920s, a new popular medium arose, creating stars of its own, providing performers such as Bing Crosby (1903–1977) with the exposure to build a film career that continued into the 1960s. After the international popularization of television from the early 1950s, the small screen provided a fresh window for film stars whose glory years had passed to present television drama anthologies. Examples include *Robert Montgomery Presents* (ABC, 1950–1957), *Charles Boyer Theater* (1953), and *The Gloria Swanson Show* (1954). However, for the American cinema, television increasingly provided the testing ground previously served by the in-house training offered by the studios. Numerous stars initially worked in television before achieving film stardom. Clint Eastwood (*Rawhide*, 1959–1966), John Travolta (*Welcome Back, Kotter*, 1975–1978), Robin Williams (*Mork and Mindy*, 1978), Michael J. Fox (*Family Ties*, 1982), Will Smith (*Fresh Prince of Bel Air*, 1990), Brad Pitt (*Glory Days*, 1990), Jim Carrey (*In Living Color*, 1990–1994), and George Clooney (*ER*, 1994–1999) are just a few of the performers to gain film stardom following successes in television.

The ways in which the images of stars are produced and circulated also contribute to relationships between film and other media. Alongside films themselves, stars make a number of other media appearances. The name, face, and voice of a star will appear in the press, in television and radio advertisements, and on posters, DVD cases, and magazine covers. The Internet has added to the mixture of media channels circulating star identities, contributing to the presentation of stars in a variety of contexts, from film promotions to fan sites and "celebrity nude" sites. Through these channels, film stars make multiple media appearances, often simultaneously, and cumulatively these channels create and circulate the image of the star. A star's image today is therefore multiply mediated. Film stardom works across diverse sources of media output to make a star's image a sign of similarity and difference. Of course, organizing the multiple appearances of a star's image across different media requires planning. A star's multiple media appearances are therefore among the clearest indicators that film stardom is never the product of the individual performer alone but always of an array of collaborative and institutional actions systematically designed to make performers known to the moviegoing public.

SEE ALSO *Fans and Fandom; Film History; Journals and Magazines; Publicity and Promotion; Stars; Studio System*

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STARS

Film stardom is a phenomenon formed between the industry that produces films, the actual content of films, and the ways in which moviegoers form their relationships with films. To a large extent, the popularity of cinema results from the production, distribution, presentation, and consumption of film stars. Looking at stars therefore provides a focus from which to reflect more generally upon the workings and attractions of cinema.

FILM STARDOM AS A CULTURAL INSTITUTION

In his 1990 history of the formation of the star system in American cinema, Richard DeCordova argues that after an initial period when the names of film performers were not publicly circulated and films actors remained anonymous to the moviegoing public, the first move towards a star system came with the earliest advertising of performers' names from 1909 onward. Ever since, film stardom has worked through the circulation of performer names and it is through the distribution of those names that the identities of film stars enter the broader public culture.

Star names appear in film credits, trailers, posters, interviews, talk shows and fanzines as a familiar and taken-for-granted feature of popular film culture. Why are star names so important to popular cinema? What is the function of star names and what do those names do to films? While a moviegoer may have seen many films, sufficient differences exist between single films as unique cultural artifacts. Moviegoers can therefore never be entirely certain what they will get at the first viewing of a new film. Audiences pay for their tickets at the box office or rent DVDs with an incomplete knowledge of what they are buying. As film production and distribution requires high levels of investment, the film industry bases its business on trying to sell expensively produced products to audiences who have very little idea of what they will get. Like systems of genre classification, stars names are one of the mechanisms used by the film industry to predetermine audience expectations.

A star's name places a film in relation to a string of other films featuring the same performer, working as a marker of continuity. "Tom Cruise" situates *Collateral* (2004) in relation to *Top Gun* (1986), *Mission: Impossible* (1996) or *The Last Samurai* (2003). Although one Tom Cruise film will never be exactly like the last, nevertheless the name of the star serves to cultivate a range of expectations and to guarantee the delivery of similar performer qualities. At the same time, the name is also a marker of difference: "Cruise" differentiates the aforementioned films from the chain of *Mad Max* (1979), *Lethal Weapon* (1987) and *Signs* (2002) linked by the "Mel Gibson" label.

Star names serve a commercial function similar to product brand names: a star's name links together a string of film performances or appearances, labeling the continuity of certain physical and verbal characteristics across a number of film performances and so creating a "branded" identity. Simultaneously, in the crowded marketplace of films, the star name differentiates a film from the many others in the market. Continuity and difference therefore define the function of star names in the commerce and culture of cinema.

History demonstrates the significance Hollywood placed on the names of performers. In the case of Frances Gumm, it is widely known that MGM renamed

Tom Cruise in* Collateral *(Michael Mann, 2004). © DREAMWORKS/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

her Judy Garland to give the child performer a more glamorous title. In other cases, renaming worked in the opposite direction to deexoticize of the performer's name. When MGM's head of production Louis B. Mayer supposedly claimed the name of the new contract player Lucille Fay LeSueur sounded too much like "sewer," a competition in *Photoplay* magazine saw moviegoers voting to rename her Joan Crawford. In other cases, renaming has served to mask the racial or ethnic roots of performers: for example, when Columbia signed New York-born dancer Margarita Carmen Casino, her Spanish patrilineage was obscured when the studio gave her the more Anglicized name of Rita Hayworth.

While film stars are known for their performances in films, their fame does not rest upon cinema alone. Aside from film roles, film stars make numerous appearances in other media. During the production of a film, stories frequently appear in magazines or newspapers about a star's work on the set. It is the role of the unit publicist to arrange for stories from the production unit about a film's stars to be prepared and made available to the press. Once the film is completed, the star becomes one of the crucial instruments used to market the film. While the average feature film is a relatively long media text, the poster or trailer must promote the idea of that film in a comparatively small amount of space or time. Stars are therefore frequently foregrounded in these media as a way to summarize and crystallize the larger body of the film. For example, posters for *As Good As It Gets* (1997) condensed the whole idea of the film into a single image of Jack Nicholson smiling. The star alone was used to represent the larger idea of the film and communicate it directly to the moviegoing public.

Trailers, posters, and advertisements are all forms of paid promotion. Alongside these marketing channels, stars are also used to give interviews for newspapers, magazines, or television. By holding a press conference or a high-profile premiere with stars in attendance, a film may gain front page coverage in a newspaper without paying for print advertisements. While costs are attached to running such events, these channels are classified not as paid promotions but rather as publicity, for they give a film relatively free exposure compared to the high costs of promotional campaigns.

Films, together with promotion and publicity, therefore result in a star's identity circulating across a range of media channels. However, for a star's profile to endure, his or her performances must be critically well received. Critical opinion, as published through the press, is important to a performer becoming recognized as a star. Criticism also works to evaluate stars by circulating opinions about performers. While members of the movie-going public will ultimately decide whether they like a star or not, and those responses may or may not correspond with the opinions voiced in published reviews, professional film criticism nevertheless mediates responses to films and their performers.

Film stardom is therefore a multiple-media construction. Promotion, publicity, and criticism provide various contexts in which the names of stars circulate across a wide range of mass media. While film stardom cultivates belief in the power and significance of the extraordinary individual performer, that individuality is always dependent upon the industrial conditions of mass communication that plan and organize the circulation of star names; without those conditions, the making and dissemination of star identities would be impossible. It is the persistence of those conditions that has made film stardom a modern cultural institution.

STAR PERFORMANCE

While film technique has undergone substantial revision throughout film history, narrative filmmaking has maintained certain basic conventions to center and emphasize the star performer. Leading roles, close-ups, backlighting, tracking shots, or character-related soundtrack melodies are just some of the narrative and aesthetic devices repeatedly used to isolate and focus on star performers on-screen. Despite historical differences between styles in filmmaking, the persistence of these devices for nearly a century has resulted in the establishment of widely instituted aesthetic conventions in star performance.

Between the star and the larger ensemble of actors making up the cast, a distinction can be drawn between what Richard Maltby (p. 381) describes as the "integrated" and "autonomous" qualities of performances witnessed in popular cinema. While performances by the majority of actors appearing in a star-driven feature film will remain submerged and integrated into the flow of the narrative, the presentational techniques of star performance give the stars greater autonomy by lifting them out of the general narrative to isolate and foreground their actions. When Kate Winslet is first introduced in *Titanic* (1997), she appears on the crowded pier in Southampton among the hordes waiting to board the ship. Centralized and tightened framing, combined with an overhead craning shot, costume, lighting, and a surge of the musical score, all serve to differentiate her from the supporting actors and extras. When Winslet's colead, Leonardo DiCaprio, is introduced, the camera lurks behind his head, immediately creating an enigma within the shot, and the following montage then picks him out from the three other card players he is seated with. It would be easy to believe this autonomous quality is a result of acting or star presence but it is entirely an effect of film technique.

Throughout film history, stars have become associated with particular breakthrough performances that made their reputations: Brigitte Bardot in *Et Dieu . . . créa la femme* (*. . . And God Created Woman*, 1956), James Cagney in *The Public Enemy* (1931), Marlene Dietrich in *The Blue Angel* (1930), Marlon Brando in *A Streetcar Named Desire* (1951) or Julia Roberts in *Pretty Woman* (1990) are just a few examples of performances that could be regarded in this way. Such performances not only serve to give the star a widespread public profile but also become defining statements in that star's on-screen identity.

Where the entire construction of a film seems to rest upon the continuity of a star's established qualities, then it is appropriate to describe such films as "star vehicles," for they maximize exposure of the star's distinctive qualities. In the star vehicle, the continuities of a star's on-screen identity override the differences of character: whatever the particular role, in the films of Cameron Diaz or Brad Pitt, the central character always remains to some extent "Cameron Diaz" or "Brad Pitt." This is not to say that the star vehicle merely displays the "natural personality" of the star performer, for the on-screen identity of the star is as much a performed act as the individual roles he or she plays.

Star vehicles are frequently constructed in order for a star to demonstrate a particular feat or skill for which he or she is well known. After Elvis Presley's rapid rise to music stardom, the melodrama *Love Me Tender* (1956), set immediately after the end of the Civil War, may not have appeared the most obvious movie debut for him. However, despite its historical context, the film still plausibly integrated songs by Elvis into the narrative, and his subsequent roles in *Loving You* (1957) and *Jailhouse Rock* (1957) fully showcased his contemporary youth-orientated musical appeal. Similarly, after several decades working as a performer and director in Hong Kong cinema, Jackie Chan had acquired a reputation for his physical performances combining martial arts maneuvers with slapstick humor. This mixture of talents was subsequently foregrounded once Chan moved to Hollywood, as evident in *Rush Hour* (1998) and *Shanghai Noon* (2000). An Elvis song or Jackie Chan fight can therefore been seen as an example of the

Clint Eastwood brought his western persona to the role of* Dirty Harry *(Don Siegel, 1971). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

conscious organization of a film's narrative in order to reserve moments for the performance of the "star turn."

So resonant is the breakthrough performance or star vehicle that any departure from the roles played in those contexts is frequently judged through reference to the familiar type. Critical commentators regarded Jim Carrey's performances in *The Majestic* (2001) and *Eternal Sunshine of the Spotless Mind* (2004) as straight roles aimed at transforming the comedy star's established on-screen identity. In these cases, Carrey's performances received a largely positive critical reception. However, in other cases, the continuity of a star's name may bring such a weight of expectations to a film that it becomes impossible for that star to break from type. For example, *When Harry Met Sally* (1989) provided Meg Ryan with a breakthrough role that associated her with the contemporary romantic comedy, resulting in further romantic roles in *Sleepless in Seattle* (1993) and *French Kiss* (1995). Through these roles, Ryan's name became so burdened with generic expectations and a particular character type that her appearance in the war drama *Courage Under Fire* (1996) received uniformly poor reviews, conditioned by the apparent implausibility of accepting Ryan in a combat drama. Continuity therefore builds but also restricts the on-screen identities of film stars, and star performance always rests on a delicate balance between the needs of continuity and the limitations of typecasting.

STAR STUDIES

Although film stars are widely-known public figures, few people ever get to meet an actual star in person. Instead, it is through the combination of film performances, promotion, publicity, and criticism that film stars reach the broad moviegoing public. Consequently, films stars are mediated identities. Somewhere in the world there is the real Tom Hanks; however, the vast majority of the

CLINT EASTWOOD

b. Clinton Eastwood, Jr., San Francisco, California, 31 May 1930

In an acting career spanning more than five decades, Clint Eastwood achieved stardom by epitomizing tough masculine independence. This image was the product not only of the characters he played, but of a performance style that remained emotionally impassive and contained. Although Eastwood played a variety of roles, his stardom was defined by those he took in westerns directed by Sergio Leone and police thrillers directed by Don Siegel.

Following a succession of minor film roles, Eastwood obtained steady work as the character Rowdy Yates in the TV western series *Rawhide* (1959–1966). This generic association led to Eastwood's casting in Leone's famous "Dollars Trilogy" of Italian or "spaghetti" westerns: *Per un pugno di dollari* (*A Fistful of Dollars*, 1964), *Per qualche dollaro in più* (*For a Few Dollars More*, 1965), and *Il Buono, il brutto, il cattivo* (*The Good, the Bad, and the Ugly*, 1966), in which Eastwood appeared as The Man With No Name, an anonymous bounty hunter practicing his trade along the US-Mexican border. Afterward, Eastwood worked with Siegel in *Coogan's Bluff* (1968), *Two Mules for Sister Sara* (1970), and *Dirty Harry* (1971), where he made his first appearance as San Francisco police Inspector Harry Callahan, a role he reprised in four later films.

Eastwood carried the same performance characteristics across both roles—taciturn manner, emotionless expressions, deadpan witticisms. No Name and Callahan are singular men who refuse allegiance to any larger collective or institution. They represent qualities of independent individualism that convey broader ideas of social and political significance. No Name is a mercenary hero, serving only his own interest and profiting from death. When placed in the context of the American western, the ambiguity of this character questions and subverts the moral ground on which the genre built a sense of national identity. Callahan remains a more reactionary figure, for while he cannot align himself with the institutionalized law, which he regards as inadequate to maintaining social order, he searches for a more effective moral code that legitimates the enforcer's use of brutality, torture, and gun violence. In both cases, Eastwood's emotionless acting underscored the moral ambivalence of the characters.

Eastwood made further westerns, including *The Outlaw Josey Wales* (1976) and *Pale Rider* (1985), while the final outing for the Callahan character came with *The Dead Pool* (1988). Although the Leone and Siegel films continued to define Eastwood's image, he diversified his generic range by appearing in comedy (*Every Which Way But Loose*, 1978) and romantic drama (*The Bridges of Madison County*, 1995). Alongside his acting, *Play Misty for Me* (1971) and *High Plains Drifter* (1973) also established Eastwood as a critically praised director, and he won Oscars® for his directing of *Unforgiven* (1992) and *Million Dollar Baby* (2004).

RECOMMENDED VIEWING

As Actor: *Per un pugno di dollari (A Fistful of Dollars*, 1964), *Il Buono, il brutto, il cattivo (The Good, the Bad, and the Ugly,* 1966), *Dirty Harry* (1971); As Actor and Director: *Play Misty for Me* (1971), *High Plains Drifter* (1973), *Unforgiven* (1992), *Million Dollar Baby* (2004); As Director: *Bird* (1988), *Mystic River* (2003)

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public will know only the mediated Tom Hanks. Films, promotion or publicity materials, and criticism are various forms of textual materials that mediate the identities of stars. As star texts cluster around a given name, they define the identities of individual stars, and as they accumulate over time, they also form a public sense of film stardom in general.

It was a focus on the mediation of star identities which, during the late 1970s, stimulated and energized the growth of star studies as a distinct stream of research

***Clint Eastwood as the Man with No Name in* Il Buono, il brutto, il cattivo (The Good, the Bad, and the Ugly, *1966*).**
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

in film scholarship. The key to this development was the original publication in 1979 of Richard Dyer's book *Stars*. Dyer drew on historical, sociological, and psychological works to review previous scholarship on film stars and presented his own fresh approach to the study of film stardom. He did not contemplate the biographical truth of a star—the star-as-person—but concentrated instead on what he described as the "star image." Although the term "image" may suggest that Dyer was interested only in the visual texts mediating star identities, he emphasized that the study of star images must encompass the whole range of visual, verbal, and auditory star texts circulated through films, promotion, publicity, and criticism.

Dyer's approach was grounded in a semiotic form of analysis, in which a star's performance in a film is constructed across a combination of signs: visual (for example, hair color or style, the shapes of facial features, aspects of physical build, gestures, and costume), verbal (words spoken from a script or familiar turns of phrase) and nonverbal (the speed and volume of the voice, or dialect). Together these signs combine to form the star's on-screen image.

A star's performances produce the on-screen image but DeCordova argues that American cinema did not achieve a fully formed star system until the second decade of the twentieth century, when the press and other media began to run stories covering the private lives of stars. This trend has continued ever since with newspapers and magazines publishing stories and photos relating to the social events a star has attended, whom he or she is dating, his or her tastes in fashion, or the star's home. As these materials multiply the volume of signs in circulation about a star, they work to produce his or her off-screen image.

Fundamental to Dyer's perspective was a regard for film stars as constructed images. At the most basic level, a star's image is constructed because at any moment an actor's performance is formed through the confluence of

many signs and meanings. Star images are also intertextual constructions, for they are produced through the sharing and linking of meanings between a variety of sources of star texts. Finally, the meanings attached to any of the signs that make up the star's image are contingent upon particular historical and cultural circumstances. At different historical moments, images of different stars have defined audiences' ideas of beauty or desirability, for example. Star images are therefore cultural constructions, for the signs they present and the meanings they generate are products of the cultural circumstances in which they are circulated and read.

When the star-as-person is replaced by the star-as-image, the significance of particular stars is no longer explained by recourse to ineffable essential qualities of charisma or magnetism but rather through exploring how a star's significance is, or was, constructed through the tangible textual materials by which the images of stars are circulated.

Reading stars as images concentrates on regarding film stars as mediated identities. Such images are never the straightforward or transparent portrayal of the real personality of a star, but rather, represent an identity made and circulated through channels of mass communication. Whatever meanings are generated through those images may or may not correspond to the actual personality of a star; however, this does not mean the star image is something supplementary, untrue, or inauthentic, behind which lies the hidden truth of the real star. Instead, star image studies regard the image as the only means by which the public knows a star, and so assume that the truth or reality of any star is in the image. It is the work of analysis, then, to show how the various signs and texts that construct the image of a star serve to produce meaning and thereby construct what is known about a star.

Dyer's star-image approach considered how the meanings of star images are formed through, and reproduce, wider belief systems in society. At one level, star images provide us with the identities by which we are able to conceptualize distinct individual star identities, for example "Zeenat Aman," "Amitabh Bachchan," "Theda Bara," "Maurice Chevalier," "David Niven," "Shirley Temple" or "Bruce Willis." Each name represents an individual unique star identity. Equally, however, and in a contradictory manner, star images are also important for their typicality rather than their uniqueness. Star images are marketable or intelligible to the broad moviegoing public only because they represent socially and culturally shared meanings of masculinity or femininity, ethnicity, national identity, sexuality, or maturity, for example. Star images are therefore always socially meaningful images, and it is in their social significance that their ideological meaning can be read.

As a socially meaningful image, the significance of any star image inside the cinema is always the result of meanings produced outside the cinema, elsewhere in society. Dyer further explored the relations between star images and society in his 1987 study *Heavenly Bodies: Film Stars and Society*. Here he enriched the study of star images by seeking to situate the meanings of stars historically, taking star texts and attending to how their ideological significance related to the context in which they circulated. For his study of Marilyn Monroe (1926–1962) in *Heavenly Bodies*, Dyer used the sexiness of Monroe's image to consider the historical significance of her image in relation to ideas of sexuality and femininity at the time she first reached stardom in 1950s America. He explored how that image in the early 1950s was consistent with beliefs about the naturalness and innocence of sexuality, promoted in particular through the men's magazine *Playboy*, first published in 1953. For Dyer, the Monroe image appeared to enact the *Playboy* "philosophy" (p. 28). As *Playboy* addressed its male readership about the truth and naturalness of sex, so Monroe's image appeared to unproblematically affirm the correspondence of female sexuality to those beliefs.

By constructing his sense of context in this way, Dyer did not seek to situate his reading of Monroe and sexuality in relation to actual sexual practice in the 1950s. Rather, he interpreted Monroe through the ideas or discourses of sexuality circulating in the era, a collection of texts coexisting within a context of other texts, which together constructed notions of sexual truth and pleasure during the 1950s. If *Stars* made the study of star images into a work of intertextual analysis, that is, reading across a range of textual materials to see how they constructed the mediated identity of the star, then *Heavenly Bodies* extended that work into an interdiscursive realm by considering how the images of stars related to broader clusters of ideas and perceptions in circulation.

STARS AND MOVIEGOERS

Films, promotion, publicity, and criticism make film stardom dependent on industrially organized channels of mass communication to publicly circulate the names and identities of stars. Equally, film stardom requires a mass audience for the movies. The relationships formed between moviegoers and film stars can be conceptualized in various ways.

As already suggested, star names are part of the marketing address that the film industry makes to potential moviegoers. Stars may influence choices in both positive and negative ways, for a moviegoer may choose

LILLIAN GISH

b. Lillian Diana de Guiche, Springfield, Ohio, 14 October 1893, d. 27 February 1993

Lillian Gish was one of the first female stars of American cinema, best known for her performances in silent films but the recipient of an honorary Academy Award® in 1970 "for superlative artistry and for distinguished contribution to the progress of motion pictures" during an exceptionally long career.

After working as child stage actors, Lillian and her younger sister Dorothy joined the Biograph Company in 1912. There they worked with the director D. W. Griffith, making their screen debuts in the one-reel *An Unseen Enemy* (1912) and becoming part of his repertory company of actors.

Gish's rise to stardom came as Griffith moved to feature film production. After appearing as one of the four leads in *The Birth of a Nation* (1915), she took leading roles in Griffith's *Hearts of the World* (1918), *True Heart Susie* (1919), *Broken Blossoms* (1919), *Way Down East* (1920), and *Orphans of the Storm* (1921). While Gish's screen career lasted seventy-five years, during which she was cast in a variety of parts and worked with many directors, her roles in Griffith's films largely defined her on-screen image as the victimized child-woman.

Despite the various roles she played during the silent period, Gish's image was dominated by a particular character type: a fragile young woman, epitomizing innocence and virtue, whose goodness is wrongly judged and/or brutally punished. Frequently placed in dramatic situations in which her characters were vulnerable to injustice and deceit, Gish repeatedly portrayed ethereality and unworldliness. Although victimized by the evils of society, Gish's child-woman characters nevertheless represented an independent spirit ready to confront and challenge the dangers of a hostile world. Through repetition and similarity, these roles produced a strong association between star and genre, with Gish's image operating as a sign of virtue in silent melodrama.

Gish's image was equally based on her uniqueness. Her contemporary, Mary Pickford, similarly displayed childlike virtue in many roles, but Pickford's portrayals never carried the same ethereal or unworldly qualities as Gish's, instead provoking a sense of energy and health that gained her the label "America's Sweetheart." Ethereality also became a significant aspect of the off-screen image of Gish. Journalists and other commentators frequently noted her leisure-time commitment to reading classic literature or poetry as indicating a solitude and serious manner appropriate to her tragic roles. Press commentary therefore worked to create a fit between on- and off-screen images, constructing Gish's private life as the complement to the lives of her characters.

RECOMMENDED VIEWING

The Birth of a Nation (1915), *Hearts of the World* (1918), *Broken Blossoms* (1919), *Way Down East* (1920), *Orphans of the Storm* (1921), *The Scarlet Letter* (1926), *The Wind* (1928), *Duel in the Sun* (1946), *The Cobweb* (1955), *The Night of the Hunter* (1955)

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to avoid a film precisely because it features John Travolta or Demi Moore just as much as another moviegoer may decide to see it for the same reason.

Stars may also become figures with which audiences identify in films. By foregrounding the performance of the star, narrative cinema creates the star's character as a figure of central narrative agency, and so the moviegoer frequently follows and understands the plot largely through the actions and reactions of the character played by the star. In some cases, scenes are constructed to place

Lillian Gish in D.W. Griffith's* Broken Blossoms *(1919).
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the moviegoer in a position to see and hear what the star's character witnesses. For example, In *What Lies Beneath* (2000), Michele Pfeiffer lies drugged and immobile in a bathtub filling with water as her murderous husband attempts to fake her suicide. The scene is shot and edited to place the moviegoer in a position to build identification with the star's subjective viewpoint.

Aside from showing what the star's character sees, other techniques are frequently used to encourage understanding of, and identification with, what the star's character knows or feels. Again in *What Lies Beneath*, one sequence involves Pfeiffer's character Claire in her daughter's bedroom discovering an old vest from her days as a music student at Juilliard. This sets off a chain of remembrances as she then leafs through a photo album in the basement. A range of emotional changes occurs during the sequence, from wistful longing to sadness and anxiety. These are not registered by Pfeiffer's acting, for the camera only occasionally looks at her. Instead, the musical score carries over from bedroom to basement, shifting in tone to convey Claire's range of feelings. Here the moviegoer is able to understand the star character's emotional point of view through the music. Identification with a star can therefore be achieved through various visual and aural techniques and these work independently of whether the moviegoer does or does not like a star: they do not depend on audience taste but rather are the effects of how image and sound work to direct and structure relations between the moviegoer and the presence of the star in the narrative.

Subjective viewpoint shots or point of view devices work to position moviegoers with the experience of the star's character in the narrative. In this case the relation between star and moviegoer is constructed through what the film does to the audience. However, the processes of identification involved with the star/moviegoer relationship are more complex than that. While films may place moviegoers in positions of identification with stars, the question still remains—what is it about stars that fascinates moviegoers? For Dyer, star images enthrall because they are able to draw together contradictory ideological meanings in the one figure: Monroe signified both innocence and sexiness in equal measure. John Ellis, in his 1992 book *Visible Fictions*, has suggested the off-screen images of stars provide audiences with only a scattering of elements from reviews, interviews, or gossip, which leave an incoherent and incomplete sense of the star. Moviegoers are drawn to seeing stars perform in films, Ellis argues, because it is only in those appearances that the various elements are brought together at a point of coherence and completion. Ellis also understands the relationship between star and moviegoer through various psychoanalytic concepts. As the film performance allows moviegoers to spy on figures apparently unaware they are being watched, there is a voyeuristic component to watching stars. Since stars appear to be both ordinary and extraordinary, they are also similar to and different from moviegoers. This closeness and distance makes the star an object of desire, for the star is simultaneously accessible and inaccessible. For psychoanalytic film theory, the identificatory relationship between the moviegoer and the star is based on star images providing ego ideals, making up for deficiencies or divisions in the self by presenting identities who appear to be complete and lacking nothing.

A crucial problem with these broad-based theories is that they tend to generalize the way in which moviegoers relate to stars. Moviegoers form a far wider array of responses to stars, combining adoration, esteem, and respect with feelings of loathing, disdain, and contempt. In a study of letters from female moviegoers remembering the pleasures they had found in watching female stars of 1940s cinema, Jackie Stacey, in her 1994 book *Star Gazing: Hollywood Cinema and Female Spectatorship*, noted how identification took a variety of forms both inside and outside the movie theater. Inside the theater,

moviegoers related experiences of forming a loyal attachment to a star, regarding a star as different and unattainable, or otherwise losing a sense of self by fantasizing about becoming the star. Stacey describes this range of identificatory fantasies as instances of "devotion," "worship," and "transcendence." Outside the theater, identification continued, as women described make-believe games of pretending to be the star or otherwise imitating a star's behavior, foregrounding an actual physical resemblance to the star, or copying the star's style. Here identification took various practical forms that extended the significance of a star image beyond the theater and into the everyday lives of moviegoers.

In these cases, identification was the product not of what the film did to the moviegoer, but rather what the moviegoer did with a star image. Stacey's research therefore began to point toward some of the identificatory relationships formed between moviegoers and film stars. Stacey's work provided valuable ground for beginning to think about the complex variety of emotional responses moviegoers have to stars and the manners in which they enact those relationships.

SEE ALSO *Acting; Fans and Fandom; Journals and Magazines; Reception Theory; Spectatorship and Audiences; Star System; Studio System*

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Paul McDonald

STRUCTURALISM AND POSTSTRUCTURALISM

Structuralism and poststructuralism are theoretical attitudes arising out of film studies' "linguistic turn"—the attempt to reconceptualize cinema using language as an explanatory paradigm—in the 1960s and 1970s. At this time, the discipline was just beginning to attain footing as a serious field of scholarly inquiry and become an established presence as an academic department at universities. In many ways symptomatic of the fledgling field's anxiety about being taken seriously, the structuralist movement's claim to a scientific approach to criticism was very appealing to film theorists looking to move beyond "film appreciation." Poststructuralism would both refine and overturn structuralist assumptions; where the structuralist impulse was to erect systems, poststructuralists looked for gaps and ruptures therein.

THE SCIENTIFIC METHOD: STRUCTURALISM

Structuralism is, broadly defined, an approach to human activity that sees it as analyzable in terms of networks of relationships; objects derive meaning from their positions in these relationships. Structural analysis attempts to equalize all texts (and forms of texts) by reducing them to the same underlying universal system. This system was articulated through the vocabulary of classical structural linguistics. The linguistic terminology found in Ferdinand de Saussure's *Course in General Linguistics* (compiled posthumously by his students and published in 1915) was particularly influential on the shape of the structuralist method. The ideas collected in this volume seek to outline a modern linguistics, but simultaneously envisage the conceptual framework for a general science of signs: "semiology" in his parlance. As a "science of signs, signifiyers, and signifying systems," semiotics—as semiology is now more commonly called—had a profound role in both structuralist and poststructuralist thought.

Saussure's semiotics was quickly appropriated by thinkers seeking a rigorous system to decipher myths and literature, particularly by Russians and Czechs. Vladimir Propp's *Morphology of the Folk Tale* (1929), for example, dissected the general structure of one hundred Russian folktales by determining which elements were constant and which were variable. Propp concluded that nearly all the tales in his analysis had the same basic structure. The various characters could fit into several categories of dramatis personae (hero, villain, victim, and so on); the various events contained in the stories could be classified into thirty-one possible actions and always occurred in the same order.

Although Propp and others pioneered a structuralist approach in the 1920s, it would take until the 1960s for structural analysis to take root and blossom in Western Europe and North America as a method for understanding a whole range of cultural phenomena. In the 1960s French anthropologist Claude Lévi-Strauss applied Saussurean principles to his study of mythology and kinship systems. His bold transfer of structural-linguistic logic began the drive toward structural analysis in a host of fields, including literature and film studies.

In his anthropological work, Lévi-Strauss sought a unifying system that could explain why similar myths

appear in very different cultures. Myths derive their significance, according to his research in *Structural Anthropology* (1963), not from their individual elements, but rather from "bundles of relations." Applying to diverse mythologies Saussure's insights into *binarism* (that language derives meaning from difference: the word *apple* is insignificant and arbitrary as an individual unit; only because it is unique vis-à-vis the word *pear* and every other word can it be meaningful for human interaction), Lévi-Strauss demonstrated how myths function like Saussure's theory of language. No individual part of a myth has meaning in isolation; it acquires significance only in its relationship to the other elements in the myth's structure. Following from this, a single myth is first meaningful when it is situated among other myths, social practices, and kinship systems. For Lévi-Strauss, myths are universal, timeless stories whose ultimate function is to represent the resolution of social conflict.

Structuralist analysis became fashionable. Reflecting the method's quest for the universal, scholars began ferreting out underlying systems in all sorts of fields. Applying structuralist methodologies to individual literary works and genres, Tzvetan Todorov claimed that narrative fiction can be studied on three levels: the semantic (the content), the syntactic (structures, relations, and combinatory rules), and the rhetorical (diction, point of view). Todorov identified cultural laws that appear and drive every story, hidden codes operating silently just below the texts' surfaces but made legible by the structuralist method's deductive impulse.

Since structuralism's appeal lay in its ability to apply systematic, scientific rigor to fields traditionally analyzed in highly subjective and even impressionistic ways, it is no surprise that the 1960s saw structural analysis move from established academic departments such as literature and anthropology to areas hitherto deemed unworthy of scholarly inquiry. The early work of Roland Barthes, for example, extended structuralist thought to a variety of contemporary systems including advertising, fashion, and food. It was in this period that structuralism seemed the logical methodology for addressing another cultural phenomenon just beginning to be taken seriously: film. The insights of pioneers such as Lévi-Strauss and Todorov provided exciting possibilities for film scholars. The network of repetitions and differences that structural analysis systematizes could be used to create "scientific" interpretations of films that could supplant journalistic-style "film appreciation" criticism (the dominant mode of film analysis through the mid-1960s). Film studies would thus enjoy a significant but brief encounter with structuralism, approaching cinema with structuralist-informed genre analyses, auteurist criticism, and narrative investigations. Jim Kitses pioneered this approach in *Horizons West* (1969), looking at the genre of the western.

Will Wright's *Six Guns and Society: A Structural Study of the Western* (1975) was another important structuralist genre analysis. Drawing heavily on Saussurean linguistics, Lévi-Strauss's conceptual structure of tribal myths, Propp's morphology of the Russian folktale, and the political and economic theories of John Kenneth Galbraith and Jürgen Habermas, Wright outlines the "structure" of the western film. Among the sixty-four top-grossing westerns released since 1930, Wright proposed that fifty-five of them conformed to one of four basic plot lines. Wright's structural analysis of the western's thematics made an easy transition from Propp and Todorov's studies; here, too, the task was to deduce a formula for a genre. Wright's scheme of narrative function echoed Propp's list of thirty-one possible actions in the folktale. Symptomatic is the extent to which literary, social, political, and economic theory informed Wright's study. Even through the 1970s, film scholars sought to justify and ground their analyses in theoretical insights derived within "established" fields.

Auteur-structuralism, practiced most famously in Geoffrey Nowell-Smith's monograph *Luchino Visconti* (1967) and then subsequently theorized by Peter Wollen in his book *Signs and Meaning in the Cinema* (1969), sought an underlying structure of stylistic or thematic motifs as the defining characteristic of the film author's work. These characteristics were not always immediately apparent, nor was the author necessarily aware of them. Film scholars also used structuralist insights to perform individual film analyses. Raymond Bellour's 1972 study of *The Birds* (1963), for example, breaks down the Bodega Bay sequence into a shot-by-shot analysis; Peter Wollen's 1976 investigation of *North by Northwest* (1959) performs a "morphological analysis" of the film in the spirit of Propp.

POSTSTRUCTURALISM: FROM SYSTEM TO SUBVERSION

Beginning in the late 1960s a group of theorists led by Jacques Derrida began to challenge the very basic assumptions that had informed structuralist thought, starting with its cornerstone, Saussurean semiotics. These attacks followed once the initial enthusiasm for structuralism began to wane. Less a theory than an interpretive attitude, poststructuralism in its broadest sense refers to an attention towards those elements unexplained, excluded, or repressed by structuralism's tidy systems, as well as a general distrust in systematicity in general. There is debate among scholars as to whether poststructuralism should be seen as an extension of structuralism or whether it constitutes a negation, a kind of antistructuralism. Some argue it is not antistructural since many poststructuralists used the semiotic terminology

that informed structuralist thought. In its most general sense, poststructuralism—linked to thinkers such as Michel Foucault, Julia Kristeva, and Jacques Lacan, to Barthes's later work, and above all to Derrida—is characterized by a suspicion of totalizing systems and a radical skepticism towards theories which attempt to explain human activity, such as Marxism, Christianity, and even structuralism. If structuralism set out to erect systems of binary oppositions, for instance, poststructuralists concerned themselves with instances in which systems break down or are subverted.

For poststructuralists, a ''text'' was no longer a finished, self-contained object that could be ''explained'' by the analyst, thereby rejecting the assumption under which structuralists had operated. Rather, according to Derrida, the text—whether literature, film, advertisement, or any cultural form—is first produced in the act of ''reading,'' or interpretation. Although poststructuralists still deployed semiological terminology (sign, signifier, signified), they did so to criticize notions of stable signifying systems (although many poststructuralists were in fact Marxists).

Poststructuralism took film studies in new and often disparate directions. Unlike literary studies, Derridean deconstruction did not typically exert an immediate influence; film scholars tended to apply Derrida's subversive spirit to their interpretations, rather than organize their thoughts around any of his ideas. One strain, found above all in French journals such as *Cahiers du cinéma* and *Cinétique*, latched onto structuralist-Marxist Louis Althusser's concept of ideology in an effort to ''demythologize'' or ''denaturalize'' film—that is, to reveal the hidden cultural and ideological codes which underpin cinematic (especially Hollywood) signification. One famous example is the 1972 collective *Cahiers du cinéma* on John Ford's *Young Mr. Lincoln* (1939), which ''read'' or ''rescanned'' the film for moments where the director's ''inscription'' of a unique ''writing'' created spaces in the text which escaped the dominant ideology. This brand of analysis, sometimes referred to as a ''deconstructive reading,'' essentially looked for what Derrida called ''play''—the space in which structure is transformed and decentered—as an alternative approach to auteurist criticism. Another poststructuralist offshoot, Lacanian psychoanalysis, offered a further alternative to classic structuralist film analysis. Figures such as Christian Metz connected Lacan's reinterpretation of Sigmund Freud's theories to structural linguistics for the way in which both deal directly with signification. Metz called this hybrid theoretical matrix the ''semio-psychoanalysis of the cinema.''

Some scholars did attempt to apply Derrida directly. Marie-Claire Ropars-Wuilleumier's work, in particular *Le Texte divisé* (1981), extends to the cinema Derrida's notion of *écriture* (a conception of signification based on unfixable rather than stable signs). For Ropars-Wuilleumier, the Derridean hieroglyph (composed of both graphic representations of speech and pictorial elements) resembles Sergei Eisenstein's montage theory. Both make meaning based on juxtapositions which disrupt the image itself. Peter Brunette and David Wills's *Screen/Play: Derrida and Film Theory* (1989) imagines an ''anagrammatical'' film analysis. On facing pages they ''read'' François Truffaut's *La Mariée était en noir* (*The Bride Wore Black*, 1967) and David Lynch's *Blue Velvet* (1986) in order to demonstrate textual ''undecidabilities'' and ''fissures,'' moments where the stability of the texts' meaning breaks down. In so doing they seek to expose deconstruction as less a specific theory that can be applied to interpret a film than a questioning attitude or suspicion with which one approaches a text.

The support for cinema studies' ''linguistic turn'' has eroded in recent years. Critics have opined that semiotic language has been abused as a jargon used to supply a facade of scientific sophistication. For them, structuralism is essentialist, and its focus on form obscures thematic content and ideological superstructures; structuralism's claim that objects exist only in their relation to one another causes its analyses to be synchronic (ahistorical) rather than diachronic (historical). This absence of history is troubling to many. Poststructuralism, too, has come under attack for its own contradictions. Some critics have noted that a mode supposedly devoted to discovering moments where unities and systems break down has itself become a totalizing system. In general, film scholars have been particularly keen to depart from a theoretical paradigm based in linguistics; rather, film studies should develop a vocabulary appropriate to discussing the medium on its own terms. Despite these criticisms, however, one must acknowledge the lasting effects of structuralism and poststructuralism on the process of interpretation in the field of film studies. Structuralism's scientific method helped advance film studies beyond the discourse of film appreciation. Poststructuralism, for its part, leaves behind a critical climate which encourages long-held assumptions to be challenged, invigorating our understanding of the medium.

SEE ALSO *Film Studies; Narrative; Psychoanalysis; Semiotics*

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Mattias Frey

STUDIO SYSTEM

Since the advent of commercial cinema over a century ago, the costs and complexity of filmmaking have encouraged producers to develop a factory-oriented approach to production. The benefits of such an approach include the centralization of both production and management; the division and detailed subdivision of labor; a standardized mode of production, film style, and type of product; cost efficiencies derived from economies of scale; consistent production values; and the cultivation of a brand name in the movie marketplace. This approach coalesced in Hollywood, California in the 1910s, when that locale became the nexus of commercial film production in the United States. The dominant firms referred to their production facilities as "studios," which invoked the more artistic aspects of filmmaking, although operations were modeled on the kind of mass production that Henry Ford (1863–1947) was introducing to the auto industry at the time.

The Hollywood studios that emerged in the 1910s and 1920s—Paramount, Fox, Warner Bros., et al.—complemented their factory-based production operations with common business practices that enabled them to collectively dominate the movie industry in the US and, increasingly, overseas as well. The fact that most of the early studios still dominate the industry on a global scale underscores their capacity to adapt and survive, although they no longer control the industry to anywhere near the extent that they did from the 1920s to through the 1940s, during Hollywood's so-called classical era, when the studio system was at its height, and when the studios' collective dominion at home and abroad established Hollywood as a national cinema with tremendous global currency. Film studios in other countries have enjoyed great success for periods of time, occasionally to the extent that the terms "studio system" and "national cinema" apply to them as well. This success often coincided with the national and international popularity of a particular type of product or film style, as with Ufa and German Expressionism in the 1920s, or the remarkable run of Alfred Hitchcock-directed thrillers from Gaumont British Distributors Ltd. in the 1930s. In some instances, sheer size and volume of output put a studio on the global or regional map, as with Germany's Ufa, Italy's Cinecitta, and a few others. But only India's "Bollywood" has developed a studio system comparable to Hollywood's. Like the US film industry, India's emerged in the 1910s and 1920s in a major west-coast city, Bombay (now Mumbai), and developed a factory-based mode of production dominated by a number of powerful firms. Bollywood, like Hollywood, is a relentlessly market-driven industry geared for stars, genres, and standardized film styles, but it remains far more productive, turning out some eight hundred features per year—although a key distinction from Hollywood has been Bollywood's focus on its domestic and regional markets.

In the larger global context, Hollywood has been the dominant force throughout motion picture history due to the studio's collective control of distribution as well as production. This control diminished considerably in the postwar era due to the rise in independent production and freelance talent, as well as the threat of television and other new media, and it has eroded even further since the 1980s as the studios became subdivisions of global media conglomerates like Sony, Viacom, News Corporation, and General Electric. Still, the Hollywood studios are the strongest shaping forces in the movie industry, and their operations today are a fundamental extension of the system that they established at their inception.

THOMAS H. INCE

b. Thomas Harper Ince, Newport, Rhode Island, 6 November 1882, d. on or about 19 November 1924

Thomas Ince wielded enormous influence over the Hollywood studio system, particularly the factory-based mode of production that came to characterize it. Ince wrote, directed, and produced scores of top features from 1914 until his untimely death in 1924, but his most important contributions involved not individual films but the filmmaking process. More than any other Hollywood pioneer, Ince anticipated and effectively defined the roles of film producer and production executive during the nascent studio era. And as a one-man writing staff who supervised every stage of production and eventual release, Ince also was a consummate creative producer and innovative entrepreneur who maintained a steady output of high-quality, commercially successful films. In the process, he refined a number of key aspects of the emerging system, from the shooting script as a blueprint for production to the centralized studio system and the assembly-line construction of multiple films.

Born into a show-business family (his parents were stage actors), Ince moved from stage to screen early in his career, and in 1911 moved from New York to Hollywood, where he soon gained a reputation as the director (and frequently the writer) of hundreds of shorts, many of them two-reel westerns starring William S. Hart. He directed his first feature, *The Battle of Gettysburg*, in 1913, although by then his interests were turning toward producing. In 1915, he joined D. W. Griffith and Mack Sennett to form Triangle Pictures, one of Hollywood's first major independent production companies. Ince enjoyed immediate success with feature-length hits like *The Coward* (1915) and *Civilization* (1916), and in 1916 he constructed his own studio in Culver City, California. Known as "Inceville," years later it became the home of Metro-Goldwyn-Mayer.

By then Ince had abandoned directing altogether, concentrating instead on developing the resources and procedures for the systematic production of quality films. He supervised all production at his studio, personally scripting many of the films and insisting on strict adherence to detailed shooting scripts. He built a stable of contract stars and directors and kept a Wild West show on the lot to enhance the production value of his westerns, which were produced on a sprawling back lot that comprised thousands of acres. Willful and often difficult, Ince had a falling out with his Triangle partners, who took with them many of his key filmmaking talent as well, most notably Hart, when the partnership dissolved. He also shifted from Paramount to Metro to First National as his distributor, always looking for ways to optimize both his authority and his income.

Ince's career was cut short by his mysterious death during an outing aboard William Randolph Hearst's private yacht—a now-legendary incident that has overshadowed his accomplishments as one of the chief architects of the Hollywood studio system.

RECOMMENDED VIEWING

The Battle of Gettysburg (1913), *The Coward* (1915), *Civilization* (1916), *Hell's Hinges* (1916), *Anna Christie* (1923)

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Thomas Schatz

THE EMERGENCE OF THE HOLLYWOOD STUDIO SYSTEM

The first Hollywood studios emerged between 1912 and 1915, as US filmmaking migrated to the Los Angeles area and quickly developed a standardized mode of production. Several major firms built massive filmmaking factories to accommodate the rapidly expanding industry, the most significant being Universal City, by far the largest in the world when it was completed in 1915. Meanwhile, smaller, independent producers developed modest operations geared for the efficient, systematic output of particular types of film—Thomas H. Ince's (1882–1924)

Thomas Ince. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

two-reel westerns, for instance, and Mack Sennett's (1880–1960) comedy shorts. Ince in particular refined a range of production practices to ensure cost efficiency and quality control, including centralized management, shooting scripts as blueprints for production, and a clear division of work roles in an assembly-line operation. The larger studios refined similar practices on a grander scale, enabling them to produce an enormous volume of pictures—up to 250 features, shorts, and serials per year in the case of Universal Pictures.

Another key aspect of the emerging studio system was the vertical integration of film production, distribution, and exhibition within a single corporation. The prime mover here was Paramount Pictures, created via the 1916 merger of a nationwide distributor, Paramount, with two production companies, Famous Players in New York and the Lasky Corporation in Los Angeles. The merger was engineered by Adolph Zukor (1873–1976), who soon controlled the entire operation and thus became the prototypical movie mogul. Zukor's bicoastal operation turned out over one-hundred feature films per year and threatened to corner the market, provoking a group of theater owners to join forces as the First National Exhibitors' Circuit Inc., a nationwide distribution company, and to create a West Coast production studio.

Soon Paramount and First National were competing for top talent, paying them record sums but increasingly controlling their careers. This led three major stars, Charlie Chaplin (1889–1977), Mary Pickford (1892–1979), and Douglas Fairbanks (1883–1939), along with producer-director D. W. Griffith (1875–1948), to create United Artists in 1919, defying the burgeoning studio system but scarcely stemming its development. By then Zukor was moving into exhibition, an expansion effort that peaked with the 1925 acquisition of the Balaban theater. Some studios, notably Fox, Warner Bros., and Metro-Goldwyn-Mayer—developed vertically integrated companies via expansion or merger. Hollywood's corporate power structure fully coalesced with the coming of sound in the late 1920s, when the massive costs of sound conversion and ensuing "talkie boom" weeded out the weaker companies and consolidated the majors' collective control. Talking pictures also spawned RKO (Radio-Keith-Orpheum) Radio Pictures, a fully integrated studio created via merger in 1928 by David Sarnoff, head of RCA (Radio Corporation of America), the parent company of RKO (as well as NBC) and a key force in the coming of sound.

The talkie boom carried Hollywood to its best year ever in 1930, despite the October 1929 stock market crash. The Depression did hit Hollywood with a vengeance in 1931 and 1932, although by then the basic contours of the studio system were firmly in place. The dominant powers were the Big Eight producer-distributors, which included two distinct classes of studios: the Big Five integrated majors—Paramount, MGM, Fox (later Twentieth Century Fox), Warner Bros., and RKO—whose theater chains gave them distinct advantages in size, resources, and market leverage; and the Little Three—Universal, Columbia, and United Artists—which produced top features and boasted nationwide distribution circuits but did not own their own theaters. The Big Five's superior resources enabled them to turn out a higher proportion of A-class films, while Columbia and Universal relied far more heavily on second-rate products. United Artists, meanwhile, saw its mission change as the founder-owners became less active, and by 1930 functioned mainly as a distributor for a handful of major independent producers. "Poverty Row" studios like Monogram and (later) Republic rounded out the system, which produced low-grade B movies but had no distribution or exhibition operations.

Key to the studio system was the Big Eight's domination of all areas of the industry. They enjoyed a monopoly over feature film distribution in the US and exercised indirect control of exhibition via trade practices, most notable a run-zone-clearance system that dictated the flow of film product through all of the nation's theaters, as well as block booking and blind bidding policies that forced theater owners to take a studio's entire annual output, sight unseen. The Big Five's theater chains were crucial here. Even though they comprised only about one sixth of the nation's theaters, they included most of the first-run theaters—that is, the movie palaces and deluxe downtown theaters that generated the lion's share of movie revenues, where all top features were launched. The Big Eight maintained their market controls through their trade association, the MPPDA (Motion Picture Producers and Distributors of America; later MPAA, the Motion Picture Association of America), which encouraged cooperation among the studios while fending off continual threats of government regulation and the relentless complaints from independent producers and theater owners. This effort included the creation in 1934 of the Production Code Administration, Hollywood's self-censorship office, which exercised certain constraints over movie content but defused threats of boycott by the Catholic Legion of Decency as well as threats of government regulation of movie content.

The Depression posed a more serious threat, with four of the Big Eight studios suffering financial collapse. But the studio system survived, due mainly to the support of Wall Street as well as the "national recovery" campaign of President Franklin D. Roosevelt (1882–1945), launched in 1933 when he took office, which effectively sanctioned the studio's market controls while mandating labor organization. This ensured cash flow to the studios and transformed the factory system itself from an open shop into a fully organized operation, with the division of labor now fully codified. The studios' market controls drew heavier fire as the Depression eased, however, and eventually the Justice Department demanded that the studios cease block booking, blind bidding, and other monopolistic practices. The studios failed to comply, resulting in *US v. Paramount Pictures et al.*, an antitrust suit filed in July 1938. The resolution of the Supreme Court's legendary Paramount case changed the very nature and structure of the studio system.

THE GOLDEN AGE

That resolution was forestalled for a full decade by the studios' legal departments as well as by World War II, and in the meantime Hollywood enjoyed enormous critical and commercial success as the classical era reached a sustained peak during what is frequently referred to as Hollywood's "golden age." Essential to that success was the studio system, which reached full maturity during the 1930s as each of the Big Eight developed a distinctive house style according to its internal resources, stables of contract talent, and overall market strategy. Key here were the studios' trademark star-genre formulas—Universal's classic horror cycle with Boris Karloff and Bela Lugosi and its Deanna Durbin musicals, for instance, or Warner Bros.' gangster sagas with James Cagney and Edward G. Robinson, its backstage musicals with Dick Powell and Ruby Keeler, its swashbuckling romances with Errol Flynn and Olivia de Havilland, and its Bette Davis melodramas. Both companies also turned out a large proportion of B movies, some of which were equally formulaic and market-driven, but it was each studio's A-class star vehicles that defined its signature style and carried the freight during the classical era, moving its annual block of pictures through the nation's theaters.

Teams of top talent invariably formed around these star-genre formulas, ensuring their consistent quality and efficient output. The star was the prime component, of course, and thus the vital interdependence of the star system and the studio system. But directors, writers, composers, designers, and others were important to these units as well, with the producer serving as the administrative linchpin who oversaw production and managed relations with the executives in the "front office." The top executives, in turn, operated in tandem—and often in significant tension—with the home office in New York, which was the ultimate arbiter of fiscal policy and corporate control. But this was scarcely a top-down system in terms of creative authority. The New York office could not produce movies, nor could the studio's production executives—with the rare exceptions of truly creative executives like Darryl F. Zanuck (1902–1979) (initially at Warner Bros. and later at Fox) or David O. Selznick (1902–1965) (who was a production executive at Paramount, RKO, and MGM before launching Selznick International Pictures in 1936). This creative conflict and collaboration at all levels of studio operation, despite the ultimate authority of the owners and top studio executives, was an essential trait of the studio system. By the late 1930s, the American film industry had attained what the astute French critic and theorist André Bazin compared to "the equilibrium profile of a river," whose waters flow evenly along without disturbing its banks (Bazin, 1967, p. 31). Bazin and others saw Hollywood as having entered its classical era—a period of creative, commercial, industrial, and institutional balance, whose success was the result of "not only the talent of this or that filmmaker, but the genius of the system" (Bazin, 1968, p. 154).

Aerial view of Warner Bros. Hollywood studios in 1930. © HULTON-DEUTSCH COLLECTION/CORBIS.

That system went into high gear in the 1940s, when war-related conditions spurred an unprecedented financial boom for the movie industry—particularly for the integrated majors. During the war, the Justice Department suspended its antitrust campaign "for the duration." The US conversion to war production brought people to the major cities and put money in their pockets but severely limited their capacity to spend it (due to rationing and the dearth of goods due to the general focus on "war production"). Movies provided a prime source of entertainment and diversion, particularly in major cities where the Big Five's theater chains were concentrated and the impact of the war economy was most pronounced. The major studios responded to the overheated first-run market by focusing on A-class pictures and cutting back on B-movie production, and by focusing film content on the war itself, at Washington's insistence, turning out newsreels and documentaries in unprecedented numbers, most of them war-related, as were roughly one quarter of all features films.

Although the movie industry did record business during the war and appeared to be as strong as ever, the studio system was beginning to weaken. Some of these various factors were war related, particularly changes to the tax codes (to underwrite the defense buildup) that put top talent in the 70–90 percent tax brackets, thus encouraging high-salaried stars, directors, and producers to "go freelance" by creating independent companies, which enabled them to be taxed at the far lower capital gains rate. The first-run market surge and unprecedented premium on A-class pictures also put a huge premium on top talent, giving them the leverage to demand more independence from the studios and greater creative control over their films. Olivia de Havilland (b. 1916) successfully challenged the studios' suspension policies in the courts, severely undercutting the contract system that kept top talent tied to particular studios.

The challenges to the studio system intensified enormously after the war. Hollywood enjoyed its best year

ever in terms of attendance and profits in 1946, as returning veterans and heavy courtship sustained the war boom, but in 1947 the movie industry's fortunes began to turn. In 1948, Hollywood went into an economic free fall that would continue for the next quarter century, resulting from the combined effects of suburban migration and the rapid emergence of commercial television. The crippling blow to the studio system was the Supreme Court's May 1948 *Paramount* decision, which demanded that the Big Five divest their theater chains and that all eight producer-distributors suspend the trade practices (block booking, blind booking) that had enabled them to control the motion picture marketplace.

THE TELEVISION ERA AND THE NEW HOLLYWOOD

Falling attendance and the *Paramount* decision effectively disintegrated the studio system, depriving the studios of the economic controls that ensured regular revenues, paid the studio overhead, and thereby rationalized their factory-based operations. The major studios survived by effectively overhauling the system itself, fundamentally changing the ways they did business and establishing practices (still in use today) that dramatically reduced their controls of production and exhibition, and that reduced their out as well. This brought an end to the system of mass production that had dominated the movie industry for decades, but it was an eminently sound strategy, because the mass consumption of screen entertainment in the United States rapidly shifted from going to the movies to watching TV. Essential to the studios' survival was their collective control of distribution, the one aspect of their monopolistic operations not affected by the *Paramount* decision, and their willingness to share control of filmmaking with independent producers, top talent, and talent agencies. Simply stated, the studios became primarily financing-and-distribution entities, reviewing projects that were developed and packaged by the growing ranks of independent producers, then in the event of a green light, leasing their production facilities and providing a portion of the production cost in exchange for the distribution rights—and, frequently, for the eventual ownership of the completed film. The studios themselves began producing fewer, "big" pictures—biblical epics and big-screen westerns—during the 1950s, precursors of the blockbusters that now rule the industry. The studios shared control of film production not only with independent producers and freelance directors, but also top stars whose marquee value gave them tremendous leverage. And because most filmmaking talent operated freelance by the 1950s, talent agencies like William Morris and MCA (Music Corporation of America) also became a major force in postwar film (and television) production.

The major studios initially resisted but soon came to terms with television in the 1950s, selling or leasing their older films to TV syndication companies while revamping their factory-based production operations for "telefilm" series production. By the 1960s, movies were running nightly on prime time television and the studios were turning out far more hours of telefilm series than feature films. Meanwhile, movie attendance continued to erode, despite rapid population growth, and the studios gambled on high-stakes blockbusters like *Cleopatra* (1963) and *The Sound of Music* (1965) but relied primarily on television to pay the bills. Studio fortunes by the late 1960s were at an all-time low, rendering them prime acquisition targets, and many were swallowed up by large conglomerates like Gulf + Western (Paramount), Transamerica (United Artists), and Kinney Services (Warner Bros.), as well as real estate tycoon Kirk Kerkorian (MGM). The MCA-Universal merger in 1962 was the first and by far the most successful alliance at the time, due to its savvy integration of film and television operations and its maintenance of at least a semblance of the old studio-based mode of production.

Universal also spurred the movie industry's recovery with the phenomenal success of *Jaws*, a 1975 release that spawned a new breed of blockbusters like *Star Wars* (1977), *Grease* (1978), and *Superman* (1978), summer releases launched via nationwide marketing and saturation release campaigns that resulted in record box-office revenue and were the dominant, defining products of the emergent "New Hollywood." The success of this blockbuster syndrome reinforced an economic recovery in the industry that continues today, and it enabled the studios to regain some of their lost authority as well, as they became increasingly adept at transforming blockbuster hits into entertainment franchises—multimedia product lines comprised of movie sequels, TV spinoffs, video games, theme-park rides, soundtrack albums, music videos, and an endless array of licensed merchandise. Hollywood's recovery accelerated during the 1980s, fueled by a range of factors that complemented the studios' burgeoning blockbuster mentality. One factor was the rapid growth of new media technologies and new delivery systems, most notably home video and pay-cable television (i.e., subscription "movie channels" like HBO), which proved to be as hit driven as the box office. Foreign markets were equally receptive to Hollywood blockbusters, and thus the studios' international distribution operations grew steadily during the 1980s, going into high gear in the 1990s, when the fall of the Soviet Union and the concurrent economic reforms in China created a truly global market for Hollywood films.

Twentieth Century Fox's* The Sound of Music *(Robert Wise) was a successful blockbuster in 1965. ® ™ AND COPYRIGHT © 20TH CENTURY FOX FILM CORP./COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Another crucial factor in Hollywood's continued recovery was Reagan-era economic and (de)regulatory policies, which generated a merger-and-acquisition wave that propelled the rise of global media conglomerates and fundamentally transformed the nature and role of the studio powers. The process began with News Corp.'s purchase of Twentieth Century Fox in 1985 and the launch of Fox Broadcasting (a fourth US television network) in 1986, and it accelerated in 1989 and 1990 with Sony's acquisition of Columbia, Matsushita's buyout of MCA-Universal, and the Time-Warner merger. This trend continued into the 1990s, highlighted by Viacom's purchase of Paramount Communications (formerly Gulf + Western) and Blockbuster Video, the Walt Disney Company's acquisition of "indie" giant Miramax and the ABC TV network, and Time Warner's purchase of Turner Broadcasting (with its myriad cable holdings, massive film and TV library, indie film subsidiaries, sports franchises, and theme-park operations).

In the wake of the Disney-ABC deal in August 1995, Neal Gabler, one of Hollywood's more astute observers, posited that this and other deals "mark[s] a fundamental shift in the balance of power in Hollywood—really the third revolution in the relationship between industry forces." Revolution I, he said, occurred nearly a century before, when the Hollywood studios first emerged and, in a heady churn of competition and collusion, created a system that enabled them to utterly control the movie industry for decades. Revolution II came with the postwar rise of television and the dismantling of the studio system by the courts. As the twentieth century drew to a close, deregulation, globalization, and new media

technologies were ushering in Revolution III. "By combining movies, broadcast television, video, foreign video, foreign television, merchandizing, theme parks, soundtrack albums, books and heaven knows what else, [Disney CEO Michael] Eisner has devised a new form of vertical integration," wrote Gabler, whose bottom-line assessment was rather simple: "The studios are back in power" (p. 15).

Gabler proved to be quite correct in terms of the latest media revolution and the return to vertical integration, but altogether wrong about the studios, which wield nowhere near the power that they did during the classical era. The conglomerate trend would continue with Time Warner's ill-fated merger with AOL, Viacom's purchase of CBS, General Electric's purchase of NBC and Universal, and countless other deals, all of which underscore the fact that power now resides not with the studios but with their parent companies, for whom "filmed entertainment" represents merely one of many entertainment divisions, along with publishing, music, television, theme parks, and the rest. The studios enjoy a privileged position in global entertainment's great chain of being because Hollywood-produced blockbusters are veritable launch vehicles for multimedia (and potentially multi-billion-dollar) entertainment franchises, and thus the key holding for any media conglomerate is a Hollywood studio. Moreover, these blockbuster films and the media franchises they spawn bring a certain logic and coherence to the parent company's far-flung operations and its diversified media divisions, creating a system of sorts in the global entertainment industry. But this is a far cry from the studio system of old, wherein the Hollywood studios themselves controlled all phases of the industry, when their chief concerns were the quality and currency of their films for a vast movie-going public and the capacity to supply (and control) the US movie market.

SEE ALSO *B Movies; Columbia; Distribution; Exhibition; Independent Film; MGM (Metro-Goldwyn-Mayer); Merchandising; Paramount; Production Process; RKO Radio Pictures; Star System; Television; Twentieth Century Fox; United Artists; Universal; Warner Bros.*

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Thomas Schatz

SUPPORTING ACTORS

The category of supporting actor includes all actors who play secondary, supporting roles in films. These roles can be played by actors who also appear in leading roles in other films, or by character actors. Character actors typically play similar roles from film to film, and very frequently have a distinctive look, voice or manner which precludes them from playing leading roles in most mainstream films. George Clooney is an example of an actor who has played both leading roles (*Ocean's Eleven*, 2001) and supporting roles (*Syriana*, 2005). A more traditional character actor is Peter Lorre, who played similar supporting roles in films such as *Casablanca* (1942) and *The Maltese Falcon* (1941). While character actors frequently play supporting roles in films, they also occasionally play leading roles, such as Ruth Gordon in *Harold and Maude* (1971) and Peter Dinklage in *The Station Agent* (2003).

The system of leading and supporting actors used in American cinema is also found in other countries, where supporting actors serve the same function as they do in the United States. Great Britain's Dame Maggie Smith (*Gosford Park*, 2001), Spain's Juan Diego (*El Séptimo Día*, 2004) and France's Jean Carmet (*Les Misérables*, 1982), are examples of actors who have earned critical praise and numerous awards and nominations for supporting performances in their native countries.

BACKGROUND

Supporting roles were an essential element in the theater long before the movies were invented, and they served much the same function that they would come to serve in motion pictures. Supporting actors were unnecessary in the earliest movies: short documentaries, called *actualités*, featured images from real life and therefore did not use actors at all, and others were short, staged scenes that featured only a very small number of performers. By the early twentieth century, film narratives became more complex and started featuring a hierarchy of characters similar to what had previously existed in the theater, with some roles playing a more prominent part in the plot's development than others. As movies grew longer and their narratives more elaborate, supporting roles were needed to flesh out the stories. Once Hollywood's star system began to take shape around 1910, the use of supporting players became more pronounced, with one or two stars taking the major roles in each film and an array of character and supporting actors handling the remaining, smaller roles.

Although supporting actors had appeared in movies since very early on, the category of Supporting Actor was not officially recognized by the Academy of Motion Picture Arts and Sciences until 1937, eight years after the Academy began giving out their annual awards. The inclusion of supporting actors in the Academy Awards® was initially a way for the Academy to appease the members of the actors' union, the Screen Actors Guild, formed in 1933 as a response to studio business practices that actors felt were unfair, including cuts to and limits on actors' and writers' salaries, and a tightening of studio control of actors under contract. When the Academy sided with the studios in this dispute, the Screen Actors Guild denounced the organization and required its members to resign from the Academy. In 1936 the Screen Actors Guild, along with the Writers Guild and the newly formed Directors Guild, sent telegrams to its members encouraging them to boycott that year's awards

Walter Brennan (right) won the first Academy Award® for Best Supporting Actor in* Come and Get It *(Howard Hawks and Richard Rosson, 1936). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

ceremony. The following year, in an effort to placate the actors and increase their interest in the awards, the Academy added the categories of Best Actor and Actress in a Supporting Role. That same year the Academy increased the number of acting nominees in each category from three to five. The first year the supporting acting winners received plaques instead of statuettes, but in the following years they received the same statuettes as the other award winners. The winners of the first supporting actor and actress awards were Walter Brennan (1894–1974) for *Come and Get It* (1936) and Gale Sondergaard (1899–1985) for *Anthony Adverse* (1936).

THE SUPPORTING CHARACTER

Compared to leading roles, supporting roles frequently provide more opportunities for "nontraditional" actors—actors who fall outside the narrow boundaries of age, race, and appearance that have long defined leading roles in Hollywood. Although leading roles have historically tended to be played by actors who are young, white, and conventionally attractive, supporting roles have been filled by a vast spectrum of performers who do not necessarily fit the "look" of a typical Hollywood star.

In some films the leading characters are played by elderly actors, but the vast majority of movies feature leads in their twenties and thirties. Many older actors who play supporting roles were leading actors earlier in their careers and have made the transition to smaller roles, often because of the scarcity of leading roles for actors past a certain age. Alan Alda played leading roles in the 1970s and 1980s, but in the 1990s and 2000s has primarily played supporting roles in films such as *Flirting with Disaster* (1996) and *The Aviator* (2004), for which he was nominated for an Academy Award®. Meryl Streep's career has followed a similar trajectory; she appeared almost exclusively in leading roles throughout the 1980s, and though she still occasionally plays the lead, she appears with increasing frequency in supporting roles, such as in *The Hours* (2002), *Adaptation* (2002), and *Lemony Snicket's A Series of Unfortunate Events* (2004). Although older supporting actors are often cast in pedestrian roles as parents or grandparents, they are sometimes given the chance to play more challenging and showy roles. In *Rosemary's Baby* (1968) Ruth Gordon gives a memorable performance as Minnie Castevet, the brash and flamboyant neighbor to Mia Farrow's Rosemary. The difference between the characters played by Gordon, the character actor, and Farrow, the ingenue, is striking. Whereas Farrow is constricted by the audience's expectations for leading ladies and the conventions of the genre, which dictate how she should behave in certain situations, Gordon has more freedom to create her own character. Similarly, Thelma Ritter (1905–1969), who was forty-two when she made her film debut in *Miracle on 34th Street* (1947), exhibited a gloomy humor in her films, commenting wryly on the action and bluntly stating truths that the leading characters refused to acknowledge. Her age and her status as a supporting player made her characterizations possible; the leading ladies she played opposite, such as Grace Kelly in *Rear Window* (1954) and Doris Day in *Pillow Talk* (1959), would never have gotten away with Ritter's brand of acerbic wit.

Just as older actors have found a great many supporting roles available to them, so have child actors. Children have appeared in supporting roles in countless films, and many have received critical and public acclaim. At the age of ten, Tatum O'Neal won the Best Supporting Actress award for her work in *Paper Moon* (1973), becoming the youngest person to win an Academy Award®. Other notable supporting performances by child actors include Jack Wild as the Artful Dodger in *Oliver!* (1968), Mary Badham as Scout in *To Kill a Mockingbird* (1962), Anna Paquin in *The Piano* (1993), and Haley Joel Osment in *The Sixth Sense* (1999). Children, like adults, can give a wide range of performances in supporting roles, from

THELMA RITTER

b. Brooklyn, New York, 14 February 1905, d. 5 February 1969

Over the course of her career as one of the most popular supporting actresses in motion pictures, Thelma Ritter was nominated for a total of six Academy Awards® but never won, making her one of the most nominated actors in any category never to win an Oscar®. She appeared in movies, television, radio, and theater, in a career that spanned close to sixty years. With her trademark gravel voice and bleak expression, Ritter was best known for playing world-weary characters who could steal a scene with a blunt wisecrack or witty retort.

Rittter attended the American Academy of Dramatic Arts and then spent the next several years performing in stock companies around New York, with occasional stints in vaudeville and on Broadway. While performing in stock she played a wide variety of roles, both supporting and lead. In her later film career, her versatility enabled her to play many different types of roles as well as to shift easily between drama and comedy. In 1946 the director George Seaton, an old family friend, asked her to play a cameo bit in his film *Miracle on 34th Street* (1947). Ritter's performance as a weary shopper whose young son drags her to Macy's to visit Santa Claus so impressed studio head Daryl Zanuck that he ordered additional scenes for her and signed her to an exclusive contract.

Entering motion pictures at the age of forty-two, Ritter's age combined with her somewhat frumpy appearance and Brooklyn accent destined her for supporting rather than leading roles. She was often cast as a working woman, usually a maid or secretary whose wry, offhand remarks cut to the heart of the situation. As Stella, the cynical nurse in *Rear Window* (1954), and as Alma, the perpetually hungover maid in *Pillow Talk* (1959), she is engagingly straightforward and unflappable. Ritter's performance in *Pickup on South Street* (1953) as Moe, the weary yet opportunistic street vendor, alternates between comedy and pathos and is one of the best of her career. For this performance Ritter earned her fourth consecutive Academy Award® nomination. Her other nominations were for *All About Eve* (1950), *The Mating Season* (1951), *With a Song in My Heart* (1952), *Pillow Talk*, and, in a dramatic performance as the long-suffering mother to Burt Lancaster's title character, *Birdman of Alcatraz* (1962).

RECOMMENDED VIEWING

Miracle on 34th Street (1947), *A Letter to Three Wives* (1949), *All About Eve* (1950), *The Mating Season* (1951), *Pickup on South Street* (1953), *Rear Window* (1954), *Pillow Talk* (1959), *The Misfits* (1961), *Birdman of Alcatraz* (1962), *Boeing Boeing* (1965)

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Kristen Anderson Wagner

sweet and endearing (Drew Barrymore in *E.T. The Extra-Terrestrial*, 1982), to demonic (Linda Blair in *The Exorcist*, 1973).

Throughout Hollywood history leading performers in films have overwhelmingly been white. This was especially true during Hollywood's classical era, when studio films featuring nonwhite performers in starring roles were almost unheard of. Supporting roles have been offered to actors of color with a much higher frequency than have leading roles, and these performances are marked with the versatility and artistry commonly found in supporting performances. The African American actress Hattie McDaniel (1895–1952) won a Supporting Actress Academy Award® for her 1939 performance as Mammy in *Gone with the Wind*, making her the first nonwhite actor to be nominated for, or win, an acting Oscar®. Despite this recognition of her talents, McDaniel spent the bulk of her career playing cooks and maids for white leading ladies such as Margaret Sullavan (*The Shopworn Angel*, 1938), Barbara Stanwyck (*The Mad Miss Manton*, 1938), and Ann Sheridan (*George Washington Slept Here*, 1942). Dooley Wilson, who won acclaim for his role as Sam, the piano player, in *Casablanca* (1942), also had a difficult time finding supporting roles of substance; like McDaniel, he frequently appeared as a servant in films such as *Higher and Higher* (1943), in which he played a chauffeur, and *My Favorite Blonde* (1942), in which he played a railway porter. Over the years, the caliber of supporting roles played by African Americans has increased tremendously,

Thelma Ritter with Jean Peters in* Pickup on South Street *(Samuel Fuller, 1953). ® ™ AND COPYRIGHT © 20TH CENTURY FOX FILM CORP./COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

allowing these actors to showcase their talents by playing a wide range of characters. In *Pinky* (1949) Ethel Waters turned in a moving performance as the title character's strong-willed grandmother; Whoopi Goldberg won an Academy Award® for her supporting performance as a flighty psychic in *Ghost* (1990); and in *The Crying Game* (1992), Jaye Davidson played an English transvestite in love with an IRA soldier. These vastly divergent roles demonstrate the range of characters played by African American supporting actors.

Like African American performers, other minority actors have found success in supporting roles when leading roles were unavailable to them. The Japanese-American actor Sessue Hayakawa (1889–1973) delivered a powerful performance as the inflexible head of a Japanese prisoner-of-war camp in *The Bridge on the River Kwai* (1957), and Rita Moreno's turn as the spirited Puerto Rican immigrant Anita in *West Side Story* (1961) earned her critical acclaim and an Academy Award®. Nonwhite actors have increasingly filled roles of complexity and substance. The Iranian-American actress Shohreh Aghdashloo gave a riveting performance as the wife and mother of a family torn apart by tragic circumstances in *House of Sand and Fog* (2003). Sandra Oh, a Canadian actress of Korean descent, played a comedic role as a free-spirited wine lover in *Sideways* (2004). Puerto Rican-born actor Benicio Del Toro has had memorable supporting roles in a number of films, among them *The Usual Suspects* (1995), *Traffic* (2000), and *21 Grams* (2003). Although a substantial discrepancy between the numbers of leading roles available to white and nonwhite actors persists, the freedom and creativity available in supporting roles is evident in the performances of countless minority actors.

The overwhelming majority of leading actors in Hollywood films are conventionally attractive, but the

same standards do not apply to supporting actors. Actors who fit specific character "types" due to their weight, height, or appearance can find work in supporting roles. Marty Feldman, whose gaunt face and bulging eyes prohibited him from working as a leading man, played a number of memorable supporting roles, such as in *The Adventure of Sherlock Holmes' Smarter Brother* (1975) and in *Young Frankenstein* (1974), as Igor, the hunchbacked laboratory assistant. Like Feldman, the talented comedian Mary Wickes was not considered conventionally attractive enough by the studios to play leading roles but found success and longevity as a character actress in films such as *The Man Who Came to Dinner* (1942) and *Sister Act* (1992). Other actors who do not fit Hollywood's conception of what a leading actor should look like have had similarly successful careers as supporting and character actors, including world-weary but tough-as-nails Ritter, rough-edged William Demarest, and three-foot-nine-inch Billy Barty.

OPPORTUNITIES FOR SUPPORTING ACTORS

Actors who specialize in supporting roles sometimes describe their work as similar to performing in a stock theater company, for which actors fill multiple roles in a variety of plays over the course of a single season. Similarly, an actor who plays supporting roles will frequently be asked to perform a wide assortment of types. Versatility is a key element in the career of many supporting players. Frances McDormand, for example, played two very different supporting roles in the films *Raising Arizona* (1987) and *Mississippi Burning* (1988). In the former, she does a comedic turn as a wildly enthusiastic mother of a small army of children; in the latter, she has a dramatic role as the abused wife of a small-town sheriff in 1964 Mississippi. Similarly, Samuel L. Jackson's supporting roles as a strung-out crack addict in *Jungle Fever* (1991) and a self-assured, cool-as-ice hit man in *Pulp Fiction* (1994) allowed him to showcase his versatility as an actor and paved the way for lead actor roles in subsequent films.

Some supporting actors, especially those who specialize in character parts, play the same sort of role from one film to the next. These actors are usually cast as a particular type and play it often enough that audiences know what to expect as soon as they see the actor in a film. Eve Arden, for example, made a career of playing wisecracking, independent women in films such as *Mildred Pierce* (1945) and *Anatomy of a Murder* (1959), and Henry Travers appeared in numerous films playing a kindly old man with a twinkle in his eye, as in *The Bells of St. Mary's* (1945) and *It's a Wonderful Life* (1946).

Appearing in supporting roles gives actors other advantages as well. Because they are not the stars of the films, supporting actors are not held responsible by the studio for a film's failure. Also, supporting actors can appear in more films in the course of a year than can leading actors because the amount of time they need to commit for filming is often significantly less. Supporting roles can be liberating for actors, because they are often allowed more latitude in terms of characterization. Agnes Moorehead, who played supporting roles in *The Magnificent Ambersons* (1942), *All That Heaven Allows* (1955), *Hush … Hush, Sweet Charlotte* (1964), and numerous other films, described the freedom enjoyed by supporting actors: "in each individual role the character actor is rarely limited in the amount of characterization he can invent. He is like a painter with a very large palette of colors from which to paint an interesting picture with dimension. It can be a subtle performance or an eccentric one" (quoted in Steen, p. 104).

Supporting actors are frequently called on to provide comic relief. These comic roles often occur in otherwise serious films to diffuse tension and provide the audience with a small break in the drama. Some actors, like Arden, Ritter, and Donald O'Connor, made careers out of playing comic seconds; others, including Moorehead and George Sanders, alternated between comic and dramatic supporting roles. A notable early example of a comic supporting role occurred in D.W. Griffith's epic *Intolerance* (1916). Constance Talmadge played a feisty mountain girl in the Babylonian sequences, providing light moments in this otherwise heavily dramatic film. Critics and audiences took note of her small part, propelling her to stardom as a leading comic actress of the silent era. Russ Tamblyn's performance as Riff in *West Side Story* serves a similar purpose; his comic songs and dancing allow the audience to enjoy a few laughs in the midst of the tragic story.

The wisecracking best friend who delivers witty remarks and wry observations is a supporting role found in countless films of all genres. Among many examples are Arden in *Mildred Pierce*, Barbara Bel Geddes in *Vertigo* (1958), Ritter in *The Misfits* (1961), and Patricia Clarkson in *Far from Heaven* (2002). These characters act as confidantes of the film's leading lady or man. Because the demands of narrative and convention exert less pressure on supporting actors, they are freer to experiment and test boundaries. The characters played by Arden, Bel Geddes, and Ritter are single and remain so throughout the film, enjoying an integrity of independence unavailable to the leading characters, who are expected to fulfill romantic expectations. While the leading characters must, as a rule, be sympathetic to the audience, the comic supporting characters can be blunt and abrasive. In *A Patch of Blue* (1965), Shelley Winters plays the abusive and bigoted mother of a blind daughter.

Winters, who won an Academy Award® for her performance in this film, is thoroughly convincing in creating an intensely unlikable character. Lee Ermey's drill sergeant in *Full Metal Jacket* (1987) is another character whose insulting and abrasive manner makes him entirely unsympathetic to the audience. Unlikable supporting characters can help create conflict in the plot, providing a counterpoint to the leading actors who serve as the films' heroes. In the more restrictive classical era, comic supporting characters could also enjoy some harmless amorality with impunity: they could drink, smoke, and chase after the opposite sex, behaviors generally denied to the leading characters.

Whereas leading actors generally need to keep their performances grounded in reality to make the film believable, supporting actors have more freedom to be excessive. In his portrayal of the silent film actor Max Schreck in *Shadow of the Vampire* (2000), Willem Dafoe's appearance and mannerisms are so grotesque that his character is at once fascinating and repulsive. In *Cabaret* (1972) Joel Gray is by turns flamboyant and intense as the Master of Ceremonies of a nightclub in pre-World War II Germany. In comedies, supporting actors are often more outrageously funny than the leads. Both Jean Hagen and Donald O'Connor deliver broad comedic performances in *Singin' in the Rain* (1952), Hagen as the silent film star whose shrill voice is poorly suited to talking pictures, and O'Connor as the leading man's best friend, who wins the most laughs with his almost impossibly flexible dances, pratfalls, and facial expressions. In *Bullets Over Broadway* (1994), Jennifer Tilly goes for a broad performance as a squeaky-voiced gangster's moll, and Dianne Wiest brings a touch of the absurd to the role of an aging actress. In both films the leading performances are much more restrained than the supporting roles.

The types of roles offered to supporting actors can often showcase their talents and lead to increased exposure and acclaim. Supporting actors who make bold choices, or find ways to stand out in their roles, can find themselves playing leading roles in later films. Because supporting roles frequently go to actors who are just starting out in the movies, there is tremendous potential for previously unknown actors to earn fame though their supporting performances. Kevin Spacey's performance in *The Usual Suspects* (1995) as the nervous con man Verbal Kint generated such attention that since then Spacey has primarily appeared in starring roles. Countless other actors primarily known as leading players began their career in supporting roles, including Cary Grant (*She Done Him Wrong*, 1933), Jean Harlow (*Dinner at Eight*, 1933), James Stewart (*After the Thin Man*, 1936), Glenn Close (*The World According to Garp*, 1982), and Denzel Washington (*Glory* 1989). Jodie Foster, who began as a child actor playing supporting roles in films such as *Alice Doesn't Live Here Anymore* (1974) and *Taxi Driver* (1976), went on to become a leading player as an adult, earning Best Actress Academy Awards® for her roles in *The Accused* (1988) and *The Silence of the Lambs* (1991).

Occasionally, supporting roles are played by performers who are known for their work in other fields, and as such are new to acting. The baseball player Babe Ruth played himself in supporting roles in a number of films, most notably *The Pride of the Yankees* (1942). Musicians often appear in supporting roles in films, sometimes as musical performers—for example, Queen Latifah in *Chicago* (2002)—but sometimes in roles having nothing to do with music—Madonna in *Desperately Seeking Susan* (1985) and Frank Sinatra's Oscar®-winning turn in *From Here to Eternity* (1953). Other neophyte actors have appeared in supporting roles under a variety of circumstances. Harold Russell was cast in *The Best Years of Our Lives* (1946) as a returning soldier who had lost both of his hands in the war because he had, in fact, lost both of his hands in the war. Russell was awarded two Oscars® for his work in the film, one for his supporting performance, and a second special award for "bringing hope and courage" to other veterans.

SEE ALSO *Acting; Casting; Character Actors; Star System; Stars; Studio System*

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SURREALISM

Surrealism was an avant-garde art movement in Paris from 1924 to 1941, consisting of a small group of writers, artists, and filmmakers, including André Breton (1896–1966), Salvador Dali (1904–1989), and Luis Buñuel (1900–1983). The movement used shocking, irrational, or absurd imagery and Freudian dream symbolism to challenge the traditional function of art to represent reality. Surrealism in film was limited to a small number of films, and the movement ended when it failed to remain shocking to audiences. Yet surrealism's aesthetic and creative principles remain influential to a number of international artists and filmmakers.

DADAIST ROOTS

The roots of surrealism begin with the dada movement. Dada was founded in 1915 in Zurich, Switzerland, by an international group of pacifist intellectuals and artists who fled to the neutral country in protest of World War I. This group felt that humanity's megalomania and industrial capitalism were the principle causes of the war, so they considered dada to be a "moral revolution." In the process of creating dada art, the artist held no special significance; he or she was merely the vessel through which the art emerged. The creative process became a work of automation, relying on chance to relay the voice of the unconscious. The dadaists felt that by allowing these random and impersonal forces to drive the creative process, art became a "cry from the bowels." The dada goal was to cast doubt on the power of language, literature, and art to represent reality, which they felt was absurdly chaotic and unrepresentable. They reveled in what they called the "anti-real." Dadaists saw art as a pretentious luxury, so they set out to change the context in which art was to be experienced. Marcel Duchamp (1887–1968) abandoned painting in 1913 and instead began selecting what he called "readymades," everyday objects with seemingly no artistic value. Duchamp's most notorious readymade was *Fountain*, simply a urinal tipped on its side. Dada artists created stream-of-consciousness poetry, photomontage art, found-object sculptures, and raucous improvisational theater meant to anger audiences and shock them into questioning reason, taste, and the place of art in contemporary society. Often during a dada performance or gallery showing, the audience would be so incensed that a riot would break out, much to the delight of the performers.

Tristan Tzara (1896–1963) quickly took a position as head of the movement, publishing his *Dada Manifesto* in 1918. Under his leadership, dada flourished on nihilism, chaos, unseriousness, and a dark sense of humor. After World War I, Tzara introduced dada to the intellectuals of Paris in 1919. Soon after its initial shock, Paris began to accept dada—even embrace it. The movement, no longer fulfilling its goal of creating anxiety and chaos in society, began to disband. Conflicts developed between Tzara and Breton, who had begun investigating Sigmund Freud's research into the unconscious and wanted to bring his theories into the creative process of dada. Tzara saw psychoanalysis as an instrument of mystification and bourgeois ideals, which he felt to be counter to the dada anti-real; Breton felt that Tzara's lack of seriousness was the cause for dada's approaching self-destruction, and he wanted to reorganize and reinvigorate the movement. He incorporated his interest in Freud with the automatic processes of dada art, resulting in the new movement of surrealism.

By 1922, dada was dead. While many dadaists considered Breton to be a traitor to dada, others made the transition directly into surrealism. After a brief period of what was termed "le mouvement flou,"(the fuzzy movement) in which the surrealists defined the movement by reference to the discarded dada, Breton (known as the Pope of Surrealism) published the first *Manifesto of Surrealism* in 1924. It was surrealism's declaration of the rights of man through the liberation of the unconscious. The goal of surrealism was to synthesize dream and reality so that the resulting art challenged the limits of representation and perception. Surrealism abandoned the dada goal of art as a direct transmitter of thought and focused instead on expressing the rupture and duality of language through imagery.

The surrealist image could be either verbal or pictorial and had a twofold function. First, images that seem incompatible with each other should be juxtaposed together in order to create startling analogies that disrupt passive audience enjoyment and conventional expectations of art. This technique was perhaps an influence of Soviet montage theory, with which the surrealists were familiar. Second, the image must mark the beginning of an exploration into the unknown rather than merely representing a thing of beauty. The surrealist experience of beauty instead involved a psychic disturbance, a "convulsive beauty" generated by the startling images and the analogies they create in the mind of the viewer. The surrealist painter Salvador Dali used the technique of photographic realism in order to discredit the world of reality. By depicting dream objects (melting clocks, for example) in everyday surroundings, he blurred the line between reality and fantasy. His paintings relied heavily on Freudian imagery. Painter René Magritte (1898–1967) interrogated familiar objects (hats, apples, pipes) by separating them from their meaning in language and presenting them as absurd riddles.

SURREALIST CINEMA

After World War I, France looked toward avant-garde cinema to make its mark against Hollywood. Impressionism, which focused on psychological realism, naturalism, and symbolism, became the dominant French film movement. The surrealists, many of whom were avid film spectators, despised impressionism, but they admired lowbrow American serials and slapstick comedies. Breton and his fellow surrealists found the modernism of Hollywood cinema an exciting medium in its infancy, unencumbered by a conscious artistic tradition.

Though dada rejected cinema as a medium of impressionism, a few dada artists experimented with filmmaking. The *Rhythmus* films (1921, 1923, 1925) of Hans Richter (1888–1976) and *Symphonie diagonale* (*Symphonie diaganale*, 1924) of Viking Eggeling (1880–1925) attempted to establish a universal pictorial language using abstract geometric shapes in rhythmic movement. Duchamp produced *Anémic cinéma* (*Anemic Cinema*, 1926), in which he filmed a spinning spiral design intercut with a spinning disc containing French phrases. Man Ray (1890–1976) filmed *Le Retour à la raison* (*Return to Reason*, 1923) using an avant-garde photography technique he pioneered and named the "rayograph." Though cubist artist Fernand Léger (1881–1955) and filmmaker Dudley Murphy (1897–1968) were not members of dada, their collaborative abstract film *Ballet mécanique* (1924) is often discussed in relation to these films because of its similar visual style and Léger's aim to exasperate viewers. Richter's *Vormittagsspuk* (*Ghosts Before Breakfast*, 1928) merged slapstick and dada to create a highly entertaining six-minute film.

Although Breton never mentioned film in any of his manifestos, cinema's visual nature and the dreamlike experience of watching film led the surrealists to consider cinema the ideal medium for carrying out their theories in practice. Between 1924 and 1935, surrealist Antonin Artaud (1896–1948) was the only surrealist writer to produce a body of theoretical work about the potential of the medium, which he called "raw cinema." His aim was to discover the mechanisms of dreams in order to reconstitute the violent power of dreaming as a process, overruling interpretation or explanation. He formulated the tearing away of image from representation and giving it to the viewer as a pure image. Spectators are then in a subjugated position to it, and the experience triggers a violent unleashing of their senses. Yet Artaud faced much trouble trying to turn his theories into actual films. impressionist filmmaker Germaine Dulac directed Artaud's only completed screenplay, *La Coquille et le clergyman* (*The Seashell and the Clergyman*, 1928), which Artaud rejected as a distortion of his theories on surrealism.

Man Ray attempted several surrealist films, including *Emak-Bakia* (1926) and *L'Étoile de mer* (*The Starfish*, 1928), but they failed to excite the surrealists, who considered them too dadaist. Two months after Breton had published the first *Manifesto of Surrealism*, dada artist Francis Picabia (1879–1953) and filmmaker René Clair presented their film, *Entr'acte* (1924), during the intermission of a ballet performance. Among a number of unrelated images, the film features Duchamp and Man Ray playing chess, and although it is considered to be surrealist, Picabia meant for it to be a personal attack on Breton.

GERMAINE DULAC

b. Amiens, France, 17 November 1882, d. 20 July 1942

A director, writer, and film theorist, Germaine Dulac was the first female avant-garde filmmaker in France. She was never an official member of the surrealist movement, but her theory of "pure cinema" shared similar goals and ideals to those of surrealism. Though many of Dulac's films were highly successful commercial narratives (serials and melodramas), her best moments evoked emotion without resorting to dramatic devices. Her skill of tapping into the unconscious processes of her characters and her viewers' perceptions linked her thematically to the surrealists.

Dulac's goal of "pure cinema" centered on producing films that were independent of literary, theatrical, or other artistic influences. Throughout her film career, she experimented with new ways of presenting characters' inner emotions and exploring their psychological states through cinematic means without ever being tied to one particular avant-garde movement. Her editing techniques have been compared to those of D. W. Griffith, creating an unconscious reaction in the mind of the viewer. She was also very skilled in incorporating music into her later sound films to create visual and aural rhythms.

Dulac's pre-film background involved feminism and journalism, and her films return time and again to themes of femininity. Her films directly challenge the romantic perceptions, metaphorical mythologies, and social constructions of womanhood. She distinguishes between male and female subjectivity in *La Mort du soleil* (*The Death of the Sun*, 1922) and focuses on female subjectivity in *La Souriante Madame Beudet* (*The Smiling Madame Beudet*, 1922), in which she uses a number of special effects, lighting, and editing techniques to represent directly the protagonist's thoughts and imagination.

In 1927 Dulac came across surrealist Antonin Artaud's screenplay for *La Coquille et le clergyman* (*The Seashell and the Clergyman*), which he had deposited at a film institute due to lack of funds to produce it. The surrealists considered Dulac, who was already well established in the Parisian avant-garde film community, to be strictly impressionist—too loyal to traditions of naturalism and symbolism for their liking. Dulac followed Artaud's script closely in her 1928 film, only changing a few practical elements when necessary. Yet Artaud claimed she had butchered his script, and he staged a riot during the premiere screening. Although André Breton had expelled Artaud from the surrealists the previous year, the group joined in the riot, screaming profanities and halting projection of the film. *La Coquille et le Clergyman* was removed from the program and its surrealism was overshadowed that year by Dali and Buñuel's *Un Chien andalou* (*An Andalusian Dog*, 1928). Though the surrealists themselves rejected the film, most critics today consider *La Coquille et le Clergyman* to be the first surrealist film.

RECOMMENDED VIEWING

Âmes de fous (*Crazy Souls* or *Souls of the Crazy Ones*, 1918), *La Mort du soleil* (*The Death of the Sun*, 1922), *La Souriante Madame Beudet* (*The Smiling Madame Beudet*, 1922), *La Coquille et le clergyman* (*The Seashell and the Clergyman*, 1928)

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Erin Foster

The film generally considered to be the masterpiece of surrealist cinema, *Un Chien andalou* (*An Andalusian Dog*, 1928), was made by the painter Salvador Dali and his college friend Luis Buñuel (1900–1983). By 1927, the influence of surrealism was apparent in Dali's painting, although he was not officially a member of the movement. Buñuel had worked in the film industry through bit parts, odd jobs, and film criticism and was looking to become a director. The idea for the film came from an encounter between two of their dreams, and they

Germaine Dulac. **ROGER VIOLLET/GETTY IMAGES.**

wrote a script for it in a week. Their only rule was that no idea or image that might lend itself to a rational explanation of any kind would be used: all images in the film had to be shocking and completely unexpected. Buñuel brought rocks in his pockets to the premiere screening to throw at the audience if they hated it, but the surrealists loved it. The film had an eight-month run at the prestigious Studio 28, and Breton gave Buñuel the task of advancing surrealist cinema.

Un Chien andalou begins with a title card reading "Once upon a time . . ." followed by a shot of a man (played by Buñuel) sharpening a razor blade. After briefly looking at the moon, he then slices a woman's eyeball with the razor. This is followed by a shot of a cloud drifting across the moon in a similar slicing manner, a title card reading "Eight years later . . .," and a number of unrelated scenes, including one in which ants crawl out of a man's hand. By using audience expectation of narrative conventions through the deceptive title cards, the film draws in viewers before attacking them with seemingly inexplicable surrealist images. Buñuel and Dali play with and subvert Freudian imagery and sexual symbolism as a form of criticism and parody. The misleading narrative scaffolding, the eyeline matches, dissolves, and superimpositions all mock the clichés of impressionist film. Though originally based on Buñuel and Dali's dreams, *Un Chien andalou* is not a filmed dream but an exploration of how the mind dreams and creates meanings in the unconscious process.

The unprecedented success of *Un Chien andalou* was both a blessing and a curse for surrealism. Audience exposure to the film meant that the movement was getting its message to the public, but the movement itself was suspicious of success, especially commercial success, because popularity meant surrealism was too easily digestible and not reactionary enough. Breton was fearful of the museumification of surrealism.

Buñuel and Dali's next film, *L'Age d'or* (*The Golden Age*, 1930), was less accessible than *Un Chien andalou*. Wealthy aristocrat Vicomte de Noailles commissioned *L'Age d'or* in 1930 as a birthday present to his wife. Originally meant to be a sequel to *Un Chien andalou*, it was one of France's first sound films. Dali's input on this film was much less significant than on *Un Chien andalou*, and he eventually disowned the film, arguing that Buñuel had betrayed his artistic intentions. The film was faithful to surrealism, with its structural duality between gold and feces, invoking a psychoanalytic link between the basest and most precious of substances and mocking the narrative conventions of classical cinema. During the initial screening of the film, which subtly depicts Jesus as a serial killer and mocks the ruling class and bourgeoisie alike, a riot broke out in which angry audience members chanted and threw ink on the screen and smoke bombs into the crowd. They also destroyed a surrealist exhibit in the lobby of the theater. *L'Age d'or* was banned within three months of its release, and it was not seen again until 1980. This invisibility worked to the surrealists' advantage, as mystery and legend furthered the film's notoriety.

Buñuel officially broke with the surrealists in 1932, but his later films remained faithful to the surrealist ethic, particularly *Las Hurdes* (*Land Without Bread*, 1933) and *Los Olvidados* (*The Young and the Damned*, 1950). He continued to use surrealist imagery and absurd narrative techniques for the rest of his career, as evident in films like *El Ángel exterminador* (*The Exterminating Angel*, 1962); *Simón del desierto* (*Simon of the Desert*, 1965); and his final film, *Cet obscur objet du désir* (*That Obscure Object of Desire*, 1977). Dali went to Hollywood to collaborate with Walt Disney in 1946 (on a seven-minute surrealist cartoon, "Destino," that never passed the storyboarding phase) and Alfred Hitchcock. Hitchcock liked Dali's understanding of psychoanalysis and hired him to create the sets for the

The Surrealist film* Un Chien andalou (An Andalusian Dog, *1929) was a collaboration between filmmaker Luis Buñuel and painter Salvador Dali. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

surrealistic dream sequence in *Spellbound* (1945). All other attempts Dali made at filmmaking proved unsuccessful, and he soon after returned to painting.

Cinema came relatively late in the surrealist movement, and it was never fully utilized, much to the regret of Breton. This was probably due to the actual practicalities of filmmaking, which were inherently opposed to the surrealist ideals of chance and automation. Buñuel was the only surrealist to have gotten seriously involved in the technical and practical aspects of the medium, which may have also helped lead him to breaking with the movement. Another limiting factor in surrealist film experimentation was that amateur filmmaking was extremely expensive until after World War II; afterward, cheaper film equipment became available, but by then the surrealist movement had disbanded. In 1947 Hans Richter released *Dreams That Money Can Buy*, seven short episodes that examine the unconscious, written by and featuring Richter, Man Ray, Duchamp, Léger, Max Ernst (1891–1976), and Alexander Calder (1898–1976). Besides Buñuel's work, this is the last official surrealist film.

Though surrealist film was limited, the artistic ideals of surrealism have been influential for a number of filmmakers. American experimental filmmakers like Maya Deren, Stan Brakhage, and Kenneth Anger utilized the surrealistic approach to push the boundaries of film representation and shock audiences out of passive spectatorship. Deren's *Meshes of the Afternoon* (1943) uses a repetitive, loosely narrative structure and Freudian symbolism to examine female subjectivity in cinema. Brakhage sometimes painted or scratched abstract designs directly onto celluloid, and films of his such as *Dog Star Man* (1962) use repetitive or unrelated imagery in ways that often alienate viewers. In Anger's dreamlike *Fireworks* (1947), the director uses violent imagery to explore his own homosexuality. The surrealist aesthetic also is apparent in animation, particularly in Japanese animé and in the work of eastern European animators like Jan Svankmajer. European auteurs like Ingmar

Bergman, Federico Fellini, and Wim Wenders also owe a debt to surrealism. American filmmakers David Lynch and Terry Gilliam and Canadian David Cronenberg also rely heavily on surrealistic imagery, ironic juxtapositions, misleading narrative devices, and Freudian symbolism to shock, confuse, and challenge spectators.

SEE ALSO *Art Cinema; Experimental Film; Fine Art; France*

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Erin Foster

SWEDEN

Moving pictures first attracted large Swedish audiences at the Stockholm exhibition in 1897. Though early silent films were generally only a few minutes long and often documented actual events, the erstwhile novelty rapidly established itself as popular entertainment during the next decade or so. In the absence of permanent movie theaters, operators traveled around the country, sometimes with a single snippet of film, screening it in whatever locale was available. These inauspicious beginnings notwithstanding, the artistic and commercial potential of the medium was apparent to some. Among the pioneers were the producer Charles Magnusson (1878–1948), the cinematographer Julius Jaenzon (1885–1961); and two directors, Victor Sjöström (1879–1960) and Mauritz Stiller (1883–1928), whose impact and contribution reached far beyond national borders.

In 1909 Magnusson became head of the production company Svenska Bio, renamed Svensk Filmindustri in 1919, which has dominated the industry ever since. Magnusson established a chain of movie theaters as an outlet for his films, a model of production and distribution that likewise still pertains. Magnusson's business acumen was combined with professional competence—he served occasionally as director, cameraman, and scriptwriter—and artistic vision. He also had the foresight to hire Jaenzon, Sjöström, and Stiller.

THE "GOLDEN AGE" OF SILENT FILM

When they joined Svenska Bio in 1912, Sjöström and Stiller had considerable experience in the theater but none in film. Both learned by doing, and they learned quickly. Encouraged by Magnusson, they drew on literary and theatrical source material and on carefully crafted scripts to convey fully developed fictional stories. Together with Jaenzon, their primary cinematographer, they experimented with innovative visual techniques such as double exposure and the tracking shot. To avoid the conventions and limitations of stage performance, they promoted a less affected style of acting for the screen and frequently filmed on location.

With *Ingeborg Holm* (1913), a complex, emotionally riveting portrayal of a destitute woman who loses custody of her children and goes mad, Sjöström established a new standard for narrative continuity. The film's criticism of the country's poor laws led to heated debate and legislative reform. Social commentary is also implicit in the pacifist message of the historical drama *Terje Vigen* (*A Man There Was*, 1917) and in *Berg-Ejvind och hans hustru* (*The Outlaw and His Wife*, 1918), where the protagonist has become a thief to feed his starving family. In both, Sjöström played the lead, performing his own stunts in dramatic outdoor scenes.

Sjöström and Stiller each adapted for the screen several prose works of Nobel Prize–winner Selma Lagerlöf (1858–1940), then Sweden's most acclaimed living writer. Film versions of Lagerlöf's texts reached a large audience both at home and abroad; collaboration with her not only enhanced the prestige of Sjöström and Stiller but also drew attention to the expressive capabilities of their chosen medium. *Tösen från Stormyrtorpet* (*The Girl from the Marsh Croft*, 1917) recalls other Sjöström films in its social indignation. In *Ingmarssönerna* (*The Sons of Ingmar*, 1919) and *Karin Ingmarsdotter* (*Karin, Daughter of Ingmar*, 1920), both based on Lagerlöf's novel, *Jerusalem* (2 vols., 1901–1902), idyllic nature scenes of birches, lakes, and

flowering meadows created a filmic representation of "Swedishness" that has subsequently become codified. *Körkarlen* (*The Phantom Carriage*, 1921), another Lagerlöf adaptation, shows Sjöström's mastery of continuity editing. It employs a complex flashback structure, alternating gritty realism with evocative, dreamlike sequences that feature double, even triple exposure as the protagonist, David Holm (played by Sjöström), is jolted into awareness of his past mistakes. Psychologically compelling as well as visually stunning, *The Phantom Carriage* brought Sjöström international acclaim.

In 1923 he moved to Hollywood, where (credited as Seastrom) he made several powerful features: *He Who Gets Slapped* (1924), *The Scarlet Letter* (1926), and *The Wind* (1928), the latter two starring Lillian Gish. After returning to Sweden in 1930, Sjöström worked primarily in the theater but in the 1940s served as artistic consultant to Svensk Filmindustri, where he mentored Ingmar Bergman (b. 1918).

Stiller's films fall largely into two categories, erotic comedies and psychological dramas based on works of Lagerlöf. The comedies, which include *Kärlek och journalistik* (*Love and Journalism*, 1916), *Thomas Graals bästa film* (*Thomas Graal's Best Film* or *Wanted: A Film Actress*, 1917), *Thomas Graals bästa barn* (*Thomas Graal's First Child*, 1918), and *Erotikon* (*Bounds That Chafe*, 1920), are set in upper-class milieus and reflect Stiller's cosmopolitan orientation. Particularly in the Thomas Graal films, his approach is eclectic, with sight gags and physical "business"; elements of drawing-room comedy and bedroom farce; and intertitles offering witty, sometimes ironic commentary on the action. *Thomas Graal's Best Film* incorporates a tongue-in-cheek inside view of the film industry and uses flashbacks and imagined reconstructions to explore the divergence between reality and various representations of it.

In all of Stiller's Lagerlöf adaptations—*Herr Arnes pengar* (*Sir Arne's Treasure*, 1919), *Gunnar Hedes saga* (*The Blizzard*, 1923), and *Gösta Berlings saga* (*The Atonement of Gösta Berling*, 1924)—striking visuals in outdoor scenes create drama and suspense. *Sir Arne's Treasure* embodies the ghosts that haunt Elsalill and Sir Archie in eerie, double-exposed images. Though less psychologically persuasive, the episodic *Gösta Berling* launched Greta Garbo (1905–1990) as an international star. Stiller accompanied her to Hollywood in 1924 but never made another film.

Many films of the silent period have been lost, making comprehensive or comparative critical assessment difficult. Though other Swedish directors, notably Georg af Klercker (1877–1951), were successful at home, none achieved the recognition of Sjöström and Stiller abroad. Their central role in the worldwide development of narrative film is widely acknowledged, but retrospectively their films also seem paradigmatic in ways that continue to resonate in a specifically Swedish context. In several seminal works, nature is not only a spectacular visual backdrop but intrinsic to the story itself, a pattern that recurs in Swedish popular film as well as art cinema. Emblematic images of the Swedish summer in Sjöström's Lagerlöf films established an iconography that countless later films have referred to and embellished. Not coincidentally, Jaenzon, the primary creator of the visual style associated with Sjöström and Stiller, trained virtually every important cinematographer of the next generation, including Bergman's first major collaborator, Gunnar Fischer (b. 1910).

THE FIRST DECADES OF SOUND

After the departure of Sjöström and Stiller, Swedish film production declined in quantity as well as quality, reaching a low point in 1929, when only six indigenous works premiered. Non-Swedish films, largely from the United States, made up the slack. The arrival of simultaneous sound and image recording at the beginning of the new decade brought profound changes to the industry. With the language barrier hampering exports, the domestic market predominated, but as moviegoing became increasingly popular, film production expanded again, to about twenty-five features per year during the 1930s. Chains of movie theaters were established throughout the country, the number doubling over the course of the decade, and several production companies arose in competition with Svensk Filmindustri, notably Europa Film (1930) and Sandrews (1937). In response to continuing Hollywood imports, the industry favored subtitles rather than dubbing, a consensus that still applies today.

The 1930s was a period of enormous change in Swedish society: the Social Democratic Party came to power in 1932 and the fundamental social legislation of the welfare state was put into place, but the country was also experiencing an economic depression. Almost all films of the decade responded to this social and economic instability by offering comforting images of security that focused on the preservation of the status quo, with conventionally happy endings rewarding virtue and punishing deviant, scandalous, or sinful behavior. The dominant film genres were comedy, generally with stage roots, and melodrama, where narrative patterns often were borrowed from Hollywood. Though the somewhat derisive term "pilsner-film" characterizes 1930s comedies as light, frothy entertainment, the focus in popular film on the family, domesticity, and conservative traditional values provides insight into the prevailing attitudes and concerns of the period.

Among the more skillful, versatile, and productive directors was Gustaf Molander (1888–1973), who had gained professional experience as a scriptwriter for Sjöström and Stiller. Two Molander films, *Swedenhielms* (*Swedenhielms Family*, 1935), a comedy that exemplifies supposedly typical traits of the Swedish aristocracy, and *Intermezzo* (1936), a melodrama about an extramarital affair between a concert violinist and his accompanist, featured Gösta Ekman (1890–1938), the reigning matinee idol of the day, and a fresh discovery, Ingrid Bergman (1915–1982). The latter made several more films with Molander before leaving for Hollywood, the English-language remake of *Intermezzo*, titled *Intermezzo: A Love Story* (1939), and an international career. During World War II, Molander skirted censorship restrictions aimed at preserving Sweden's neutrality by directing three films that condemned Nazi oppression. His sixty-two films over a four-decade period include three scripted by Ingmar Bergman.

Spared direct involvement in the war, Sweden experienced a period of remarkable economic prosperity in its aftermath, with an influx of workers going from the countryside to urban areas as industry expanded. During the 1940s the number of Swedish films produced reached an all-time high, an average of more than forty each year. Film imports resumed after a wartime hiatus and movie attendance soared. While the pre-war orientation toward escapist comedy and farce receded, contemporary social reality remained conspicuously absent in the indigenous subgenre that dominated the 1940s and 1950s, the rural melodrama, which expressed nostalgia for Sweden's agrarian past. By idealizing and romanticizing the hardworking, self-reliant, God-fearing farmer and promoting the central unifying values of loyalty to the land and a traditional way of life, these films convey a fossilized image of Swedish national identity and a worldview that has little sympathy for social change. Conversely, the forces of modernity, associated with the city and the allure of its superficial lifestyle, are viewed with skepticism.

One of the most popular films of the period, *Hon dansade en sommar* (*One Summer of Happiness*, Arne Mattsson, 1951), embodies the city versus country motif in a doomed love affair, narrated in an extended flashback to underscore a sense of fatalism. Documentary filmmaker Arne Sucksdorff (1917–2001) also focused on the pastoral in nature shorts like *Skuggor över snön* (*Shadows on the Snow*, 1949), using cross-cutting to introduce dramatic tension and narrative continuity. Genre distinctions are blurred in Sucksdorff's feature-length *Det stora äventyret* (*The Great Adventure*, 1953), which combines extensive documentary footage of animals and the natural world with a fictional parable about the lost paradise of childhood innocence. Nostalgia is communicated both visually and verbally through the reminiscences of the voice-over narrator.

Among the directors who established themselves during the 1940s, two stand out: Alf Sjöberg and Ingmar Bergman. Sjöberg, a theoretician who experimented with different cinematic styles, was seldom constrained by genre conventions. Several of his films nevertheless incorporate characteristic rural settings and iconographic imagery, in particular *Himlaspelet* (*The Heavenly Play*, 1942), an allegorical Everyman narrative that draws on provincial folkloristic motifs. *Bara en mor* (*Only a Mother*, 1949) delineates the life trajectory of an impoverished farm laborer's wife but also addresses broader social concerns, as does *Hets* (*Torment*, 1944), a scathing indictment of the hierarchical, regimented structure of the school system and the bourgeois family. Though scripted by Bergman, visually the film is Sjöberg's, with expressionistic use of shadows and frequent high- or low-angle shots.

As a stage director, Sjöberg was renowned for innovative approaches to the classics, including works of August Strindberg (1849–1912), Sweden's greatest dramatist. Sjöberg's film version of Strindberg's *Fröken Julie* (*Miss Julie*, 1951) opens up and extrapolates from the play to include interpolated scenes, characters, even subplots. Eschewing the conventional dissolve to indicate a flashback, Sjöberg positions past and present within the same space, even the same frame, a striking visual technique that also reinforces the theme of hereditary influences on character development. With a definitive performance by Anita Björk (b. 1925) in the title role, *Miss Julie* won international accolades. Two later Strindberg adaptations, *Karin Månsdotter* (1954) and *Fadern* (*The Father*, 1969), were less successful.

In Sweden, Bergman has generally been perceived as outside the mainstream, but several films of the 1950s, in particular *Sommarlek* (*Summer Interlude*, 1951), *Sommaren med Monika* (*Summer with Monika*, 1953), and the many-layered comedy *Sommarnattens leende* (*Smiles of a Summer Night*, 1955), use nature to frame and highlight the story in ways that recall both Sjöström and the visual repertory of the rural melodrama. The subject matter of *Torment* and *Summer with Monika*, youthful rebellion against societal constraints, is a cinematic commonplace not restricted to that period.

Bergman was the first Swedish director since Sjöström and Stiller to figure importantly in an international context. He frequently explored complex psychological, interpersonal, and existential issues, in historical settings in *Gycklarnas afton* (*Sawdust and Tinsel*, 1953), *Det sjunde inseglet* (*The Seventh Seal*, 1957), *Ansiktet* (*The Magician*, 1958), and *Jungfrukällan* (*The Virgin Spring*, 1960) and in contemporary milieus in *Smultronstället*

INGMAR BERGMAN

b. Ernst Ingmar Bergman, Uppsala, Sweden, 14 July 1918

Bergman was the only Swedish film director of the post-war period to achieve international renown; in his homeland he was equally celebrated for his groundbreaking theater productions. The son of a prominent Lutheran minister, he studied briefly at the University of Stockholm but soon turned his attention to writing and directing plays. In 1943 he was recruited as a scriptwriter for Svensk filmindustri and gradually assigned more responsibility, directing his own screenplay for the first time in 1949, with *Fängelse* (*Prison*). Though considered the quintessential auteur, Bergman collaborated closely with a small team of actors, including Gunnar Björnstrand, Max von Sydow, Harriet Andersson, Bibi Andersson, Ingrid Thulin, Gunnel Lindblom, and Liv Ullmann as well as technicans such as the acclaimed cinematographer Sven Nykvist. For von Sydow and Ullmann in particular, appearances in Bergman films led to international careers.

The sophisticated comedy *Sommarnattens leende* (*Smiles of a Summer Night*, 1955), which illustrates and comments on different kinds of love through the interaction of four couples, won an award at the Cannes Film Festival in 1956. Thenceforth, each Bergman film attracted international attention. In *Det sjunde inseglet* (*The Seventh Seal*, 1957), the convincingly recreated medieval setting also functions allegorically, with the Plague a stand-in for potential nuclear disaster or a new pandemic. The Knight's existential doubt as he tries to outwit Death in a game of chess has similarly modern overtones and has been parodied by, among others, Woody Allen in *Love and Death* (1975). *Smultronstället* (*Wild Strawberries*, 1957) pays tribute to Victor Sjöström by casting him in his final, memorable role and to Sjöström's masterpiece, *Körkarlen* (*The Phantom Carriage*, 1921), by emulating its theme and flashback structure. In these and other black and white films of the 1950s, the cinematographer Gunnar Fischer employs high contrast to create images of striking plasticity.

The trilogy *Såsom i en spegel* (*Through a Glass Darkly*, 1961), *Nattvardsgästerna* (*Winter Light*, 1963), and *Tystnaden* (*The Silence*, 1963) expands on the existential questioning of *The Seventh Seal* in a contemporary context, tentatively suggesting in the first film that love and open communication can replace an absent God, questioning that conclusion through the doubting minister of *Winter Light*, and seemingly rejecting it entirely in *The Silence*. The daringly experimental *Persona* (1966) illustrates a more profound breakdown—of communication, of identity, of the film medium itself. The vulnerability of the performer or artist is another recurring topic in, for instance, *Gycklarnas afton* (*The Naked Night* or *Sawdust and Tinsel*, 1953), *Ansiktet* (*The Magician*, 1958), and *Vargtimmen* (*Hour of the Wolf*, 1968).

In the increasingly politicized Sweden of the 1960s, Bergman's focus on religious and philosophical issues and individual psychology was judged an irrelevant anomaly; *Skammen* (*Shame*, 1968), a powerful antiwar statement, was criticized because it did not delineate the ideology of the opposing sides. In *Viskningar och rop* (*Cries and Whispers*, 1972), the symbolic use of color underscores Bergman's exploration of female psychology, which continued with *Hoestsonaten* (*Autumn Sonata*, 1978), a study of mother-daughter relationships that marked the return to Swedish film of Ingrid Bergman, in her penultimate role. Ingmar Bergman's official farewell to the cinema came with *Fanny och Alexander* (*Fanny and Alexander*, 1982), a masterful summing up of his thematic preoccupations and simultaneously an affirmation of the magical, transformative power of art. Bergman's parallel career as a theater director continued until 2003, interspersed with the publication of memoirs and scripts and occasional directing for television (*Larmar och gör sig till* [*In the Presence of a Clown*], 1997 and *Saraband*, 2003).

RECOMMENDED VIEWING

Sommarlek (*Summer Interlude*, 1951), *Sommarnattens leende* (*Smiles of a Summer Night*, 1955), *Det Sjunde inseglet* (*The Seventh Seal*, 1957), *Smultronstället* (*Wild Strawberries*, 1957), *Jungfrukällan* (*The Virgin Spring*, 1960), *Såsom i en spegel* (*Through a Glass Darkly*, 1961), *Nattvardsgästerna* (*Winter Light*, 1963), *Tystnaden* (*The Silence*, 1963), *En Passion* (*The Passion of Anna*, 1969), *Viskningar och rop* (*Cries and Whispers*, 1972), *Trollflöjten* (*The Magic Flute*, 1975), *Ansikte mot ansikte* (*Face to Face*, 1976)

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Ingmar Bergman. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

(*Wild Strawberries*, 1957), *Såsom i en spegel* (*Through a Glass Darkly*, 1961), *Nattvardsgästerna* (*Winter Light*, 1963), *Tystnaden* (*The Silence*, 1963), and *Persona* (1966). Bergman's intensely personal vision—he wrote most of his own screenplays—aligned him with other European auteur directors of the 1950s and 1960s (such as those associated with the French New Wave) who situated cinema as an intellectually challenging and artistically sophisticated medium. In Sweden Bergman's films were often admired but seldom popular, and within the film industry his international prominence elicited both pride and resentment.

Several contemporaries of Sjöberg and Bergman also made significant contributions in the 1940s and 1950s. The prolific Hasse Ekman (1915–2004), son of Gösta, specialized in screwball comedy but also scripted and directed sensitive and psychologically convincing dramas such as *Ombyte av tåg* (*Change of Trains*, 1943), which prefigures the British film, *Brief Encounter* (1945); the antifascist *Excellensen* (*His Excellency*, 1944); and *Flicka och hyacinter* (*Girl with Hyacinths*, 1950), where the lesbian motif is treated sympathetically and without sensationalism. Hampe Faustman (1919–1961) established a unique profile by introducing political and social topics such as the rights of farm workers (*När ängarna blommar* [*When Meadows Bloom*], 1946), arms smuggling during the Spanish civil war (*Främmande hamn* [*Foreign Port*], 1948), and the situation of outsider figures (*Lars Hård*, 1948 and *Gud Fader och tattaren* [*God the Father and the Gypsy*], 1954). By the early 1960s, however, Faustman had died and Ekman had retired; Sucksdorff, lacking financing for his projects, had moved abroad; and Sjöberg was working mostly in the theater. Though continuity was provided by, among others, Bergman, a paradigm shift occurred in the film world as a younger generation of directors gradually came to prominence.

THE FILM REFORM

The most dramatic catalyst for change in the Swedish film industry was the introduction of television in 1956. By 1963 movie attendance had been reduced by half, leading to an economic crisis and radical reorganization through state intervention. The purpose of the film reform of that year was not only to rescue the industry from financial catastrophe, but also to encourage the production of so-called ''quality film'' and to recognize the cinema as a significant artistic and cultural medium worthy of government support and serious, professional study. The entertainment tax on film was eliminated, with 10 percent of the money generated by ticket sales instead going directly to the newly founded nonprofit Swedish Film Institute, headed by Harry Schein (b. 1924), which supported selected ''quality films'' with direct subsidy as well as compensation for financial losses incurred. Through SFI, a film school to train directors, cinematographers, and sound technicians was established in 1964, and in 1969 film studies became an academic discipline at the University of Stockholm.

The effects of the film reform were far-reaching. Though the new system was imperfect (and has been modified periodically), it encouraged artistically ambitious directors by reducing their dependence on commercial success. About sixty feature film directors debuted in the decade following the reform, among them Vilgot Sjöman (1924–2006), Bo Widerberg (1930–1997), Jan Troell (b. 1931), and Mai Zetterling (1925–1994).

Sjöman's *Jag är nyfiken–gul* (*I Am Curious* [*Yellow*], 1967) epitomizes Swedish film of the 1960s in its political orientation, documentary emphasis, collaborative and improvisational method, and sexual frankness. A kaleidoscope illustrating Swedish attitudes toward political and social matters, both at home and abroad, the film intersperses actual interviews with several layers of fictional narrative. Though *I Am Curious (Yellow)* includes full frontal nudity, Sjöman's primary goal was not to

Ingmar Bergman explored personal and existential issues in such films as* Det Sjunde inseglet (The Seventh Seal, *1957).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

shock but to reflect contemporary attitudes and challenge cinematic expectations and taboos, in part by presenting sex as decidedly unglamorous. In Sweden, where violence rather than nudity or sexual content tends to be censored, the film premiered uncut. Abroad, *I Am Curious (Yellow)* was marketed as soft-core pornography. The American print, released only after a prolonged court battle, eliminated nearly half an hour of political commentary but none of the sex scenes.

While Sjöman's post-1960s career faded, Widerberg and Troell evolved in different directions. Widerberg's early films, including *Kvarteret Korpen* (*Raven's End*, 1963), about the dreams and aspirations of a working-class youth, are partly autobiographical; *Elvira Madigan* (1967), a star-crossed love story that garnered international attention, is a lyrical mood piece, beautifully photographed. In *Ådalen '31* (*The Ådalen Riots*, 1969) and *Joe Hill* (1971), the visual imagery remains striking, but Widerberg's focus on individual fates also encompasses a political dimension. Though the overt subject matter of both films is historical—a 1931 labor dispute in northern Sweden in which four people were killed and the legendary Swedish-American labor agitator and songwriter executed in 1915—audiences could draw contemporary parallels. Two Widerberg thrillers, *Mannen på taket* (*The Man on the Roof*, 1976) and *Mannen från Mallorca* (*The Man from Majorca*, 1984), expose corruption in high places, while *Ormens väg på hälleberget* (*The Serpent's Way*, 1986) depicts the struggle to retain human dignity in the face of poverty and sexual abuse. In *Lust och fägring stor* (*All Things Fair*, 1995), where a woman teacher initiates an affair with a male pupil, Widerberg returned to the personal sphere.

Troell initially gravitated to classic works of Swedish literature that illuminate particular historical epochs. His faithful yet imaginative and visually compelling adaptations include *Här har du ditt liv* (*Here's Your Life*, 1966), a poetic coming-of-age story set in northern Sweden

during World War I; the two-part epic *Utvandrarna* (*The Emigrants*, 1971) and *Nybyggarna* (*The New Land*, 1972), about a group of impoverished farmers who leave southern Sweden in 1850 to forge a new life in Minnesota; and *Ingenjör Andrées luftfärd* (*The Flight of the Eagle*, 1982), depicting an ill-fated attempt in the 1890s to reach the North Pole by balloon. *Hamsun* (1996) and *Så vit som en snö* (*As White as in Snow*, 2001) offer fictionalized interpretations of historical figures, the Nobel Prize-winning Norwegian author who became a Nazi sympathizer and Sweden's first aviatrix. Troell's long, leisurely paced films allow the narrative to evolve organically, largely through evocative images.

Though *I Am Curious* spawned some exploitation films, mostly for the export market, its predominantly female perspective on sexuality is symptomatic of the shifting cinematic examination of gender roles in the 1960s and beyond. In Lars-Magnus Lindgren's (1922–2004) *Käre John* (*Dear John*, 1964), both romantic partners affirm a connection between physical intimacy and emotional openness. Mai Zetterling highlights female psychology and eroticism in *Älskande par* (*Loving Couples*, 1964). Zetterling, an ingenue in films of the 1940s, including *Torment*, became a trailblazer for women directors, though after the visually experimental *Doktor Glas* (*Doctor Glas*, 1968) she worked mostly in England. Stig Björkman and Gunnel Lindblom examined the social, emotional, and sexual repercussions of divorce for individual women in *Den vita väggen* (*The White Wall*, 1975) and *Sally och friheten* (*Sally and Freedom*, 1981), respectively. Lindblom's *Paradistorg* (*Paradise Place*, 1977) and *Sommarkvällar på jorden* (*Summer Nights*, 1987) recall Zetterling's focus on family constellations and relationships among women. Unlike most contemporaries, Hasse Alfredson (b. 1931) and Tage Danielsson (1928–1985) conveyed social commentary through humor in their creative partnership. *Att angöra en brygga* (*Docking the Boat*, 1965) spoofs Swedish traditions and national types; in *Äppelkriget* (*The Apple War*, 1971), folklore creatures assist the local population in an environmental cause. *Picassos äventyr* (*The Adventures of Picasso*, 1978), a send-up of commercial exploitation in the art world, broadened the satirical scope.

RECENT TRENDS

Familiar genres such as the romantic comedy and the detective or secret agent drama also flourished after the film reform. Drawing especially large crowds in the 1980s and 1990s were a series of comedies by Lasse Åberg (b. 1940) about charter trips to various destinations and six heist films featuring the bumbling Jönsson League thieves. In the 1970s television, no longer solely a competitor, began co-producing films in return for broadcast rights. Contemporary features frequently reach a far larger audience on the air than in theatrical release; popular films from the 1930s, 1940s, and 1950s have likewise experienced a renaissance thanks to television.

Though Hollywood imports dominate the market, Swedish-produced features have premiered at a steady rate of from twenty to twenty-five a year in the last several decades. Since around 1980, women directors have gradually established themselves on an equal footing. Among the most prominent is Suzanne Osten (b. 1944), whose films cover a wide range: a sensitive portrait of her mother in *Mamma* (*Our Life Is Now*, 1982); a revealing backstage account of an avant-garde opera production in *Bröderna Mozart* (*The Mozart Brothers*, 1986); an investigation of the psychosocial causes of neo-Nazism in *Tala! Det är så mörkt* (*Speak Up! It's So Dark*, 1993); and a more lighthearted consideration of race and gender in *Bara du mnd* (*Nature's Revenge*, 1983) and films about the nomadic Saami, while the "Mods" trilogy—*Dom kallar oss mods* (*They Call Us Misfits*, 1968), *Ett anständigt liv* (*A Respectable Life*, 1979), and *Det sociala arvet* (*The Social Contract*, 1993)—provided a condensed social history of a lost urban generation.

Because children's culture has a high profile in Sweden, many well-crafted features are aimed at young audiences. Olle Hellbom's (1925–1982) popular adaptations of stories by Astrid Lindgren (1907–2002), including several Pippi Longstocking tales and the allegorical fantasy *Bröderna Lejonhjärta* (*The Brothers Lionheart*, 1977), set the standard. Kay Pollak debuted with the children's film *Elvis! Elvis!* (1976), but *Barnens ö* (*Children's Island*, 1980), featuring a pre-adolescent boy as the protagonist, is intended primarily for adults. Two similar films, Lasse Hallström's (b. 1946) bittersweet *Mitt liv som hund* (*My Life as a Dog*, 1985) and Åke Sandgren's (b. 1955) less idyllic *Kådisbellan* (*The Slingshot*, 1993), did well internationally; Hallström went on to a successful Hollywood career with such films as *What's Eating Gilbert Grape* (1993), *The Cider House Rules* (1999), and *Chocolat* (2000).

Especially since the 1990s, films about and for young adults have gained ground. In *Fucking Åmål* (*Show Me Love*, 1998), which had considerable crossover appeal, Lukas Moodysson (b. 1969) encapsulates the boredom and frustration of small-town teenagers. *Tillsammans* (*Together*, 2000) gives a similarly dead-on group portrayal of a 1970s commune where political and sexual issues become entwined. Subsequent Moodysson films explore darker subject matter: the recruitment of a young Russian girl to sex slavery in Sweden in *Lilja 4-ever* (2002) and the making of a pornographic film in the

provocative *Ett hål i mitt hjärta* (*A Hole in My Heart*, 2004).

Since the 1950s Sweden has undergone a major demographic transformation from relative homogeneity to multicultural diversity. Various filmmakers have depicted the experience of immigrants and refugees adjusting to another culture, among them Johan Bergenstråhle in *Jag heter Stelios* (*Foreigners*, 1972), Marianne Ahrne in *Frihetens murar* (*The Walls of Freedom*, 1978), and Carlo Barsotti in *Ett Paradis utan biljard* (*A Paradise Without Billiards*, 1991). The 1990s brought a reconsideration of matters pertaining to World War II and Jewish identity in, for instance, Kjell Grede's *God afton, Herr Wallenberg* (*Good Evening, Mr. Wallenberg*, 1990) and Susanne Bier's (b. 1960) *Freud flyttar hemifrån* (*Freud's Leaving Home*, 1991). Around the year 2000, several directors with roots in the Middle East turned their attention to the next generation, especially young women struggling to negotiate between two cultural spheres: Josef Fares (b. 1977) in *Jalla! Jalla!* (2000), Reza Bagher (b. 1958) in *Vingar av glas* (*Wings of Glass*, 2000), and Susan Taslimi in *Hus i helvete* (*All Hell Let Loose*, 2002). Directors from non-Swedish backgrounds increasingly reflect their own cultural integration by widening their focus. The immigrant protagonist in Reza Parsa's *Före stormen* (*Before the Storm*, 2000) confronts an ethical dilemma arising from the past, but his life in Sweden is otherwise unproblematic. Bagher's *Populärmusik från Vittula* (*Popular Music from Vittula*, 2004) incorporates a quite different minority, Finnish speakers in the far north, while Fares's *Kopps* (*Cops*, 2003) does not address immigrant issues at all.

SEE ALSO *National Cinema*

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TECHNOLOGY

Ever since the invention of motion pictures, movie industries around the world have counted on a stream of technological developments to maximize production processes, increase profits, and entice audiences. Yet the history of film technology, spanning a little over one century, is a finite one, more subtle and incremental than one might assume. Indeed, the basics of film production went largely unchanged for a good part of the last century. Other than several watershed innovations that required systemic overhauls, such as synchronized sound, wide-screen formats, and color processes, most technological innovations were small by comparison, affecting the final product in ways that were often not noticeable to most viewers.

Only recently, in the past few decades, has the industry begun to explore new alternatives to conventional film stock, editing techniques, and the basic motion picture camera. One explanation is the uniqueness of the movies as a manufactured product. Unlike other technology products, such as automobiles, television sets, and appliances, the movies are neither tangible nor utilized in any conventional way by consumers. The product is less material than it is imagistic, something to be recounted and remembered rather than owned and handled. In the case of television, however, consumers do more than watch it. They own, display, and control the machine, which explains, in part, the medium's dramatic technological changes (remote control, cable, Tivo, flat-screen, and VHS/DVD). Movie formats have undergone dramatic changes as well, of course, but on the whole they have been more sporadic and aimed at attracting moviegoers during box-office slumps. Another, more compelling reason for the relative constancy of motion picture technology has been a reluctance on the part of movie industries—and especially the eight major and minor studios of classical Hollywood—to make systemic changes requiring costly, comprehensive overhauls of the industry. Nonetheless, and sometimes against its will, the moviemaking industries around the world have adopted new technologies in response to audience interests, economic imperatives, societal shifts, and aesthetic trends.

EARLY MOTION PICTURES

Beginning in the 1830s and continuing throughout the century, series photography generated early interest in the possibilities of motion pictures. Inventors and entrepreneurs quickly recognized the entertainment value of simulating the movement of photographs, such that by the middle of the nineteenth century a variety of peephole toys and coin machines were appearing in arcade parlors throughout the United States and Europe. These precinematic mechanisms were crucial in the technological leap from still photography to motion pictures projected on big screens for paying audiences. One of the earliest toys was the Zoetrope, a handheld spinning wheel with a series of photographs on the inside, visible to the viewer by thin slits along the top. The Mutoscope, a coin machine found in arcades, enabled viewers to see a series of photo cards flip by at the turn of a crank.

These early peephole toys and experiments with sequence photography indicate that the premise of the movies—that is, a sequential series of pictures on cards or film passed by the eye fast enough to suggest continuous movement—was well in place before the first motion pictures were made and projected onto a screen. Three

critical components, however, were missing: light-sensitive and fast film rolls that could travel through a camera and capture the action sequentially on frames; a camera that would record this action; and a projector that could run the film at such a pace and with enough light to throw the images, in seeming motion, onto a large screen.

In 1882 Étienne-Jules Marey (1830–1904), a French physiologist, invented the "chronophotographic gun" to record animal locomotion. The camera initially captured images on glass plates, but Marey soon switched to an easier, more manipulable format, paper film, thus introducing the film strip to cinematography and setting the stage for further developments. Indeed, only a few years later, in 1887, an Episcopalian minister from New Jersey, Hannibal Goodwin (1822–1900), developed the first celluloid roll film as a base for light-sensitive emulsions. Goodwin's success with celluloid film rolls was particularly significant because it made possible motion picture cameras and projection. George Eastman (1854–1932) soon thereafter adapted Goodwin's roll film, patented it, and made it the industry standard by 1890. Eastman Kodak issued this same basic stock, in rolls of two hundred feet, all the while making technical innovations to improve its quality. Eastman and his laboratories made it the most dependable film stock, and by 1910 studios and filmmakers from around the world were using it.

Thomas Alva Edison (1847–1931), inventor and entrepreneur, was in many ways an unlikely but important figure in the history of movie technology. Long before the first talkies, Edison was arguably the first to envision motion pictures as a marriage of image and sound. Before his company patented motion picture cameras—among other technologies vital to producing and projecting movies—he invented the phonograph, for which he always dreamed of producing visual accompaniment. Toward this end, he sought to invent a camera that would shoot a series of images onto a strip of film that, when projected at a certain speed, would convey a continuous sequence resembling live action. In 1883 he hired the young William Kennedy Laurie Dickson (1860–1935), who would greatly aid him in this quest. By 1895, Dickson ran Edison's West Orange, New Jersey, laboratory. After working on this project for a number of years, Dickson invented the first motion picture camera in 1891.

Borrowing from several earlier mechanisms, including time watch engineering and Marey's chronophotographic gun, Dickson came up with an instrument called the Kinetograph. What distinguished this new camera from other devices of the same period were two crucial additions, both of which remained defining attributes of motion picture cameras and projection throughout the twentieth century. First, it made use of a stop-motion device to regulate the intermittent motion of the film strip through the camera at various rates of frames per second (typically, 16 fps during the silent era and 24 fps for talking pictures). This allowed for the unexposed film strip to pause for a fraction of a second, during which time the shutter briefly opened long enough to sufficiently expose the film to a beam of light. Second, Dickson added sprocket holes on one side of the celluloid film strip, which could then be pulled through the machine by teethed gears. As Dickson carefully notes in his *History of the Kinetograph, Kinetoscope, and Kineto-Phonograph*, originally published in 1895, these perforations allowed for the locking device to keep the film in place for nine-tenths of a second, as the shutter opens and admits a beam of light long enough to expose the film.

The Kinetograph shot short films in 50-foot installments (typically less than 30 seconds), which could then be viewed in the Kinetoscope, a battery-powered coin machine—one of the last of its kind before motion picture exhibition became geared toward collective audiences—also designed by Edison's company. Unlike later projectors, this one operated at over 40 frames per second, nearly three times faster than what would become the standard rate. Soon entire parlor halls were filled with Kinetoscopes, drawing in customers who individually watched a number of short movies. Using the Kinetograph, Dickson shot thousands of short films in what was the first motion-picture studio, "the Black Maria," a barnlike structure with a sliding roof that allowed sunlight to enter and illuminate the subjects being shot. Since the camera was large and immobile, the "action" needed to be brought before it. The shorts were thus one-shot, one-scene "movies."

In spite of its unwieldy size and relatively primitive mechanics, the Kinetograph influenced nearly every motion picture camera made since, but especially those that followed in the decade after. Like their predecessor, these cameras were typically made of wood, sat on a box or tripod, had a hand crank for shooting and projecting, and came with sprockets that drove the film through the machine. In Europe several important early filmmakers and inventors adapted the Kinetograph to fit their own needs, which included more versatile, mobile filmmaking as well as projection. The French Lumière brothers, Auguste (1862–1954) and Louis (1864–1948), invented the Cinématographe in 1895, a remarkable machine that was camera, printer, and projector all in one device. The Lumières became famous for shooting their popular *actualités*, short, single-shot films of locations and scenarios, such as oncoming trains, people kissing, and distant lands. Unlike the Kinetograph, the Cinématographe was light and more easily transportable, able to capture city

scenes and "exotic" locales at a time when few were able to travel the world.

With the rapid growth of camera technology came attendant developments in projection. Many early cameras were also used as projectors, whereby an arc-light source would be attached to the back, which could be opened for projection purposes. Arc lights were a popular and powerful source of illumination for early theater and photographic portraiture, and were later used for motion picture production at a time when less sensitive film stocks required powerful lighting for full exposure. As early as 1888, Louis Aimé Augustin Le Prince (1842–c.1890), working in England, rivaled Dickson and his Kinetograph by patenting a motion picture camera-projector that used perforated film and intermittent stop-go motion. (Prince might have become more than a footnote in the early history of motion pictures had he and his machinery not disappeared without a trace in 1890.)

Several problems with early projection engineering needed solving, however. First, there was the matter of precisely regulating the film roll's intermittent but consistent movement through the machine, such that each frame would travel between the projection lamp and the open shutter for the same duration and at the correct pace for proper projection. German film pioneer Oskar Messter (1866–1943) developed the Maltese-cross system—still used today in most projectors—to ensure regular "stop-and-go" motion (Cook, p. 9). This gear, in the shape of a Maltese cross, sits atop the sprocket wheel that pulls the film through the projector. A pin on the edge of the wheel briefly locks with the gear, such that the film is momentarily (and repeatedly) paused and then released.

The second predicament with early projection was figuring out a method to prevent the film from tearing under the pressure of hundreds of feet of film spinning and intermittently tugging at the single strip between the reels (this pressure builds to a critical mass typically when the film is longer than 100 feet, equivalent to over a minute in duration). The solution came in 1896 with the invention of the Latham loop, an extra loop in the film's path through the projector that absorbed the tension and facilitated the showing of longer films. Although filmmakers may not have taken advantage of this newfound possibility until 1899, when longer films were introduced, exhibitors and studios did so by splicing shorter films together to make longer programs. In 1889 Edison's company and others around the world were taking patents out on projectors, and less than a decade later, on 23 April 1896, New York City was home to the first public projection of a motion picture in the United States. Both European and American audiences were quick to embrace the new entertainment, flocking to theaters and then reading about it the next day in their local newspapers.

There were many key players behind the initial technological developments of motion pictures. Yet few of these inventors were collaborating or even envisioning a common goal; even fewer foresaw the potential for movies to tell stories, create international celebrities, and entertain large audiences collectively gathered before one large screen. Eventually, however, technological advancements coalesced to match the period's fascination with mechanized movement. Together they soon offered up the possibility of the movies as an entertainment form and a highly profitable industry.

COLOR AND SOUND

Long before Technicolor revolutionized the look of movies, color appeared in movies through a number of different methods. One of the first narrative movie directors, Georges Méliès (1861–1938), known for his early special effects and camera trickery, used color on occasion to accentuate spectacle, such as bursts of yellow flame and the like. In order to achieve this effect, he had individual frames hand-painted, a laborious and expensive practice. Tinting and toning were more popular, if only because the process was easier and cheaper, though admittedly less dramatic in effect. Tinting involved dyeing the entire emulsion in one color, so that shots of sky or twilight would appear blue and fire scenes red, for instance. Toning, on the other hand, was the chemical coloring of the silver portions of the image, which changed the normally black areas of the frame into colored ones. Early directors such as England's Robert William Paul (1869–1943) and James Williamson (1855–1933) made extensive use of both techniques, which would continue in popularity throughout the nickelodeon era and beyond.

In 1908 Charles Urban (1871–1942), an American businessman and motion picture enthusiast, patented the first functional color film process, called Kinemacolor. Unlike later color processes that would become the standard, this one was a two-strip additive system. In an additive color process, the camera produced two pairs of red and green exposures simultaneously, thus requiring superimposition in the projection of the final product (Cook, p. 254). Urban and his partners quickly began making films with Kinemacolor in several countries, including England and the United States. It was mainly used on shorter films, which kept the budget down, but by the early teens it was appearing in longer features as well. Because of patent litigation and technical problems with the process, Kinemacolor disappeared several years later. Additive color methods were generally short-lived because they required faster shooting, more illumination and film stock, and tricky equipment for projecting in

superimposition, which the exhibitors resisted. In spite of its brief run, Kinemacolor was very popular in its time and established the foundation for future color processes, including Technicolor.

The next legitimate color process was developed by Technicolor in the 1920s. Herbert T. Kalmus (1881–1963), Daniel F. Comstock, and W. Burton Wescott had started the firm in 1915. Like Urban and others from this period, they began with an additive process, but once that failed, Kalmus sought to invent a subtractive process that would allow the colors to print on positive stocks and thus eliminate the superimposition of negatives. In 1922 Technicolor patented the first such color process, but the high cost made it untenable for most studios. A few years later, as talkies were emerging, Technicolor was using a two-strip subtractive process that attracted the studios' attention. Warner Bros., the most adventurous of the five major studios, was one of several companies to try it out on a limited basis. After several years into the Depression, however, the high cost again proved prohibitive for studios. Making it even less attractive were deficiencies inherent in a two-strip process, namely the lack of color range in the product (it had been proven in the nineteenth century that the full color spectrum could be achieved with combinations of only three primary colors: red, green, and blue).

In 1932 Technicolor came back with a three-strip method that included a "three-color beamsplitter and a third strip of film, so that each matrix—red, blue, green—had its own separation negative" (Bordwell, Staiger, and Thompson, p. 353). With the aid of a mirror and prisms, the image was rendered simultaneously onto three different emulsion film strips. One strip, sensitive to green, was placed behind the lens, while the other two—one sensitive to blue and the other to red—were back to back on a separate track and at a 90-degree angle from the first. Because the light was split by the prism and mirror, so that all three strips could register the image, shooting in three-strip Technicolor required a great deal more lighting on the set. Yet the result was a fuller, richer spectrum of colors on film, as is evident in the films that featured it, including Disney's animated *Three Little Pigs* (1933) and *Snow White and the Seven Dwarfs* (1937), as well as *Gone with the Wind* (1939) and *The Wizard of Oz* (1939).

With each year, Technicolor improved its color process, which became faster and finer-grained, offering richer colors. The process still had its drawbacks, however, namely its high cost. Shooting a film in Technicolor could add in the hundreds of thousands of dollars to individual film budgets, so studios were not ready to make most or even a quarter of their productions in color. In addition to the need for more lighting, the three-strip Mitchell cameras, owned and leased by Technicolor, were expensive, large, and heavy, making for difficult on-location shooting. The lack of competition at this time also made Technicolor more in demand and thus pricier. Further increasing the price tag, the company often required that studios rent one of its trained cinematographers. As director Alfred Hitchcock learned during the production of his first color film, *Rope* (1948), this was not necessarily a bad thing. A notorious perfectionist, Hitchcock was disappointed with the sunset sky's red-orange colors, which he felt smacked of a "cheap postcard." He brought in a Technicolor camera technician to reshoot the last five ten-minute takes of *Rope*. As this story suggests, filmmakers (not merely directors and cinematographers, but also costume designers, art directors, and set designers, and makeup artists), long accustomed to black-and-white aesthetics, underwent a necessary period of adjustment. Three-strip Technicolor remained the best and only color film method until it was updated and made obsolete in the 1950s, when single-strip color processes would emerge and television would provide legitimate competition. Only thereafter would the industry's conversion to color be nearly absolute.

Just as the idea of movies in color had its roots in the earliest recorded history of the motion pictures, so too did the notion that movies could and should talk to us. Indeed, as long as motion pictures have been projected, they have rarely been without sound and even synchronized sound, in rhythm with the images on screen. During the silent era, live organists, pianists, and symphonic orchestras accompanied the projection of movies in theaters both big and small. On occasion, live actors would stand behind the screen to speak the lines. In other countries, such as Japan, a narrator (*benshi*) would sometimes provide commentary on the action. By the mid-1920s, however, advancements in recording and audio technology ushered in the era of "talkies."

At first, synchronized sound systems were often on-disc, meaning that the film's audio (lines, foley sounds, and/or score) would be recorded onto a recordlike disc. Then, as the film projected, a disc player would play the audio in synchronization with the images on screen. In the United States, Vitaphone successfully used this process in the years after World War I. This method was flawed, however, and was often unsatisfying for viewers because the synchronization of sound and image was tenuous, easily disrupted. Across the Atlantic, German engineers concomitantly developed a means of recording the soundtrack directly onto the film, such that sound and image were truly wed during projection. This method, which was called the Tri-Ergon Process, converted sound into light beams, which were first recorded onto the film strip and then reconverted to sound in the

projection process. In the early 1920s, Dr. Lee De Forest (1873–1961) was promoting a similar sound-on-film method in the United States. What gave De Forest the advantage over his counterparts was his ability to make sound audible to an entire audience with the aid of his patented Audion vacuum tubes, which were able to amplify sound coming out of a speaker without the usual distortion of the time.

In spite of these early sound-on-film innovations, the first talkies in Hollywood used a sound-on-disc system contracted by Vitaphone (owned by Western Electric). The major studios of the time, including Paramount and Metro-Goldwyn-Mayer (MGM), were not willing to take the risk on what would require such a costly overhaul of production and exhibition equipment. However, Warner Bros., a small but growing studio, anxious to compete with the major studios that threatened to squeeze out smaller competition, gambled by purchasing exclusive rights to Vitaphone in 1926. Warner Bros. started by making a program of talkie shorts before producing two features, *Don Juan* (1926) and *The Jazz Singer* (1927), both directed by Alan Crosland. *Don Juan* featured merely a scored soundtrack, so it still resembled a silent film. Like many films of this transitional period, *The Jazz Singer* was part silent and part talkie; it included several scenes with players speaking, but it otherwise used a prerecorded on-disc music score. Warner's gamble paid off handsomely nonetheless: the films did very well at the box office and only encouraged Warner Bros.—and the rest of Hollywood—to continue in the direction of talkies.

By 1929, most of Hollywood had made the conversion to talkies, implementing sound-on-film systems that allowed for the mechanical synchronization of image and sound. Much of Europe followed in the year or two after. Problems abounded during this initial phase of talkies for several reasons. Since the cameras of this era were so loud, they needed to be encased during shooting so that the sensitive microphones on the set would not pick up their audible hum. This made for a rather static kind of cinema, particularly in light of the precedents set by the highly mobile camera work of silent film masters such as F. W. Murnau (1888–1931) and Carl Theodor Dreyer (1889–1968). Arc lights, which had become standard by this time, also were loud enough to be picked up by the microphones. Hollywood switched soon thereafter to tungsten light sources, which, according to film historian Barry Salt, did not overly change the look of the films. In addition, the industry struggled at first with dialogue, which often came off as forced, unrealistic, and clichéd. Lastly, the industry discovered quickly that not all of its best silent stars were able to make the transition to the age of sound.

As several noted film historians have suggested, however, these growing pains were relatively few and short-lived for such an extensive industry-wide conversion. The industry solved most of these problems in time with developments in audio and recording technology. For instance, before long studios were using multiple audio tracks on films, looping in dialogue, music scores, and foley sounds during postproduction. Quieter cameras and more directional microphones also freed up the camera and increased the quality of sound. By the early 1930s, only a few years since the inception of the conversion to talkies, directors such as Fritz Lang (*M*, 1931), Lewis Milestone (*All Quiet on the Western Front*, 1930), and Hitchcock (*Blackmail*, 1929) were using sound and dialogue in complex ways, proving Soviet film theorist-director Sergei Eisenstein's (1898–1948) assertion that synchronized sound could be employed as audio montage and/or counterpoint. With the conversion to sound, purists throughout the world proclaimed that the advent of talkies would be the death knell of cinema as they knew it, a singularly visual art. It was not long before film industries and individual filmmakers silenced these critics.

THE TELEVISION AGE

In the Cold War era of communist witch hunts and blacklisting, Hollywood executives had even more pressing worries: the imminent death of the studio system and the meteoric rise of television, which subsequently led to a drastic decline in ticket sales. To combat the drop in profits, the studios quickly sought to attract moviegoers—particularly families—from the living room by enhancing and exploiting their medium's technological advantages, namely its relatively large image size and its color format. Not coincidentally, the 1950s were the first decade of drive-in movie theaters, stereo sound, widescreen formats, epics shot in glossy color, and a full gamut of movie ballyhoo such as 3-D film technology.

Beginning in 1952, Hollywood began to make the conversion to color production. As with other sectors of the movie industry, the government deemed Technicolor (and particularly its three-strip technology) a monopoly in 1950. That same year Eastmancolor, a single-strip format based on Germany's Agfacolor, emerged as a legitimate and cheaper means of shooting in color. Unlike the earlier three-strip processes, Eastmancolor (and other processes similar to it) fused the three emulsion strips into a single roll, soon eclipsing the competition and replacing Technicolor as the most widely used color process in the industry. Whereas in the 1940s less than a quarter of Hollywood features were shot in color, by the 1950s more than half were; by the 1970s, the conversion was nearly complete. Barring student

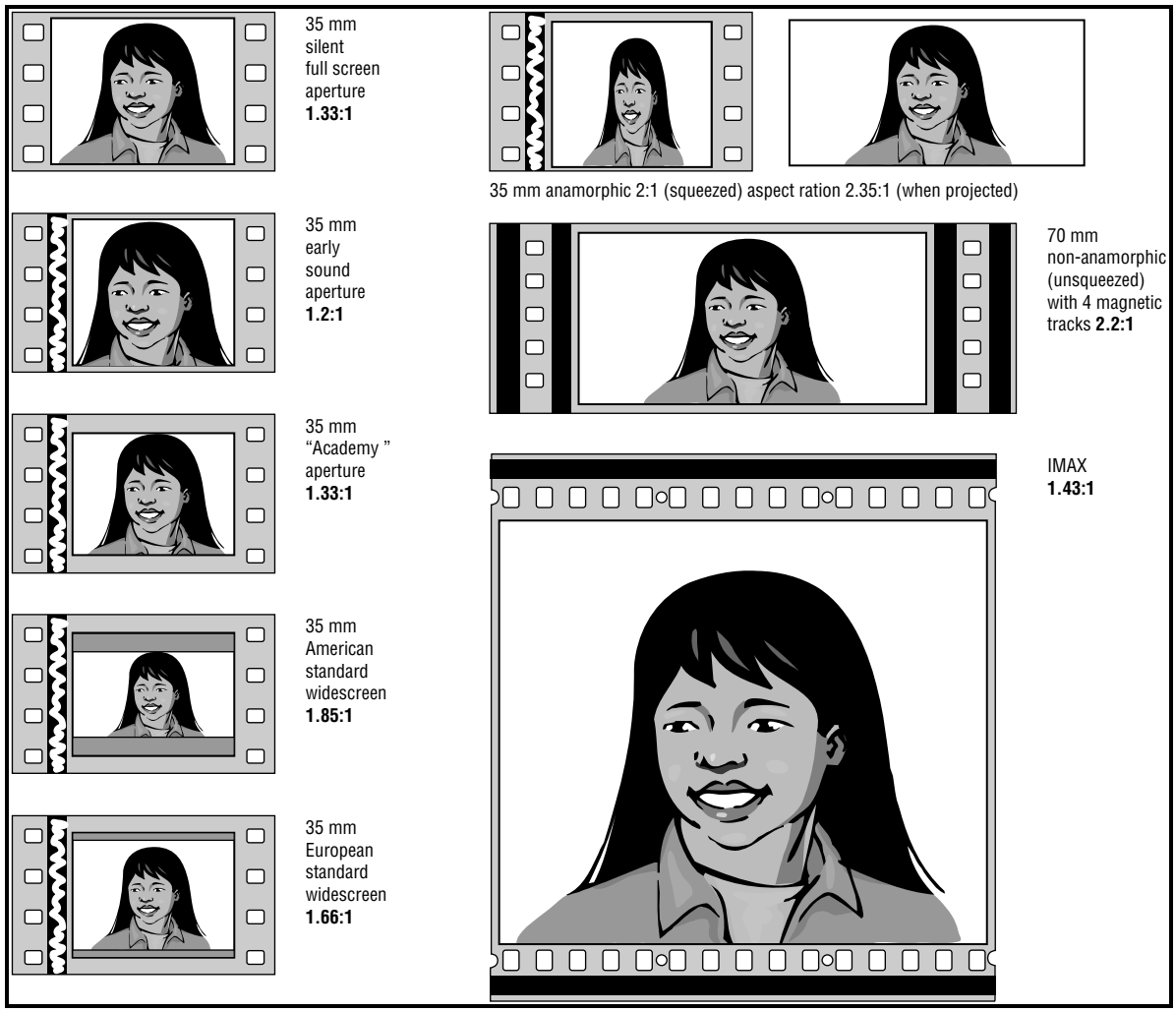

Diagram of aspect ratios for both standard and widescreen systems. © THOMSON GALE. REPRODUCED BY PERMISSION.

productions and the occasional "art" film intentionally shot in black and white, movies made since the 1970s have been exclusively shot in color.

To complement the great rise in color production, and to increase its drawing power as spectacle entertainment on a grander scale than television, Hollywood sought to widen the aspect ratio of the motion picture image. Up until the early 1950s, the standard (or Academy) aspect ratio of motion pictures was nearly square, 1.33:1. Since the television screen adopted this same format, Hollywood had even more incentive to increase its screen image. The first such widescreen optical process, Cinerama, appeared in 1952. It was a multiple-camera and multiple-projector system that showed films on a curved screen, adding depth and spectacle to the experience of movie spectatorship. (The equivalent format for today's spectators is IMAX, a two-projector system that shows movies—many shot in 3-D—on a giant screen not only wider but also taller than typical widescreen formats.) The projected image was as much as three times the standard aspect ratio of a 35mm movie image. As with most early processes, however, this one proved too expensive and burdensome both for those shooting and projecting the picture. A small number of motion pictures were shot in this format, among them *How the West Was Won* (1962).

In 1954 CinemaScope emerged as the most popular widescreen format in Hollywood and other parts of the world. It was one of several optical formats that used anamorphic lenses, which allowed for a 2:1 image to be compressed onto a 35mm lens and then converted to its natural dimensions in projection. In time, CinemaScope

offered movies in a 2.35:1 format, which greatly widened the image seen by viewers. Not surprisingly, CinemaScope was used for epics, westerns, and other genres that were best suited for landscape shots, action scenes, and general spectacle. CinemaScope became extremely popular with audiences, who were drawn to the heightened experience of movie watching, and with the studios, which liked its cheap price tag and ease of use.

A number of widescreen variations became available during the 1950s and 1960s. Directors such as John Ford (*The Searchers*, 1956) and Alfred Hitchcock (*Vertigo*, 1958; and *North by Northwest*, 1959), for instance, famously used Paramount's VistaVision. Some filmmakers preferred VistaVision because it produced an unusually sharp image for widescreen formats, but it also used twice as much negative film stock as conventional shooting. By the 1960s Panavision gradually replaced CinemaScope as the standard format for widescreen cinematography. Non-anamorphic widescreen processes as well, such as 70mm, were used for popular films such as *Around the World in 80 Days* (1956), *Cleopatra* (1963), and *The Sound of Music* (1965).

In addition to changing the way moviegoers watched movies, widescreen cinema altered the way cinematographers approached shooting them as well. For many directors, there was more incentive to shoot long takes and to reduce the number of cuts. Yet the average length of shots in widescreen productions was only minimally longer than those in films shot in Academy ratio. The majority of filmmakers and cinematographers shooting in widescreen sought to take advantage of the extra width by lining up all the characters that could possibly fit in the frame and by adding more material to the *mise-en-scène*. Others, such as Jean-Luc Godard and Hitchcock, employed their own distinctive cinematic styles when using the new format. In *Le mépris* (*Contempt*, 1963), for instance, Godard seems to defy the film's width, establishing off-screen space while using only a fraction of the frame, and panning, rather than merely fixing upon, landscapes. For Godard the widescreen provided a means for compositional counterpoint. Hitchcock, in a different vein, remained true to his commitment to the principles of montage and thus cut even his widescreen films in ways that were not typical for this period. His great attention to composition, color, setting, and blocking are also on display in his later films, many of them shot using the VistaVision format.

Emulating a pattern in movie technology, stereoscopic (popularly known as "3-D") formats were introduced at an early stage in the history of motion pictures. In 1903 the Lumière brothers were the first to publicly screen a stereoscopic picture, *L'arrivee du train* (*The Train's Arrival*). The process was labor-intensive and highly expensive, however, making it largely unpopular. The increase in move lengths, due in large part to the rise of narrative and the star system beginning in the early teens, only exacerbated its high cost and unpopularity. Applying the anaglyphic system, stereoscopic productions required twice as much film stock, as shooting in 3-D necessitated using a twin-camera method that shot the same footage on two different reels, one tinted in red and the other in blue. Once processed, the film strips would be projected together for an audience wearing special glasses that had one red-filtered lens and one blue-filtered lens. Anaglyphic 3-D did not disappear, though, appearing in several European and US productions throughout the 1920s and 1930s.

By the early 1950s, Hollywood was desperate enough to overlook the format's imperfections in favor of its shock value. Several innovations ameliorated the process, as well, further explaining its enormous popularity during this period. A polarized version of the 3-D process increased precision, while simultaneously enhancing the viewing experience. Natural Vision, for instance, first introduced in 1952, fixed the dual cameras in a way that approximated the distance between the human eyes. This made for a more realistic sense of depth than earlier, less precise 3-D formats. Stereoscopic production and exhibition boomed for two years (1953 through 1954), appearing most often in adventure, science fiction, and horror movies, helping to give 3-D an aura of kitsch. Among over fifty titles shot in 3-D, its most famous include Universal's *Creature from the Black Lagoon* (1954) and *House of Wax* (1953). Hitchcock's *Dial M for Murder* (1954) and the only musical using the format, *Kiss Me Kate* (1953), were both shot in 3-D but were screened "flat" due to the sudden decline of the stereoscopic fad at the time.

Although the 3-D craze faded less than two years after its boom in the 1950s, stereoscopic filmmaking practices have reemerged time and again, suggesting their allure across generations. They returned in the 1960s, for instance, when a string of pornographic and X-rated 3-D films enjoyed great box office success. More recently, 3-D has made a comeback in the digital age of filmmaking.

THE DIGITAL AGE

A renewed interest in film realism influenced motion picture technology during and after World War II. In order to afford greater versatility and mobility, filmmakers took to using smaller cameras that could shoot on location without tripods or heavy equipment. Shortly after World War II, director Morris Engel (1918–2005), whose low-budget films shot in New York City would later influence John Cassavetes, helped Charlie Woodruff

Creature from the Black Lagoon ***(Jack Arnold, 1954) was one of the best films to be released in 3-D.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

construct a portable 35mm camera that prefigured the Steadicam. By the middle of the 1950s, cinematographer Richard Leacock (b. 1921) and sound recording specialist D. A. Pennebraker (b. 1925) innovated a portable 16mm synchronized-sound camera that rested on the operator's shoulder. These light and highly mobile sync-sound cameras were instrumental in renewing a movement in documentary filmmaking during the 1960s. Filmmakers such as Shirley Clark, Robert Drew, and Frederick Wiseman helped popularize the 16mm cameras, which were famously used in productions such as *Primary* (1960) and *High School* (1968). Thanks to new developments in film technology, and inspired by new waves of filmmaking around the world, including Italian neorealism and cinéma vérité, handheld cinematography became not only feasible but also popular in both documentary and narrative movie production.

Beginning in the late 1970s, the Steadicam offered a new means of shooting handheld while maintaining steadiness of image. The Steadicam is a mount that stabilizes the camera by isolating it from all but the cinematographer's largest movements. In addition to absorbing shocks from movement, the mount also continually keeps the camera at its center of gravity. The Steadicam enabled filmmakers to shoot in tight spaces and accomplish difficult shots (such as circulars, extensive pans, and crowd scenes), while providing a degree of steadiness previously attained only by dolly shots or zooms. More recently, Hi-8 cameras, camcorders, and digital cameras have increased personal (and occasionally professional) handheld filmmaking practices. Director Martin Scorsese and his cinematographer Michael Chapman used the Steadicam quite effectively in a famous sequence in *Raging Bull* (1980), in which the

camera follows Jake LaMotta (Robert De Niro) as he winds through a throng of fans and reporters on his way to the boxing ring.

Computer- and digital-based filmmaking technologies have picked up where the Steadicam left off, allowing for even greater portability and image steadiness. In addition, these new technologies are able to heighten special effects, intermix digital or virtual domains with live action, convey scale, and reduce the labor necessary in setting up difficult shots and constructing complex settings. Indeed, the new age of cinema signals the end of perforated film strips, 35mm cameras, and editing methods that have remained largely the same since motion pictures were born. While many of these changes are yet to be standardized and institutionalized, the technology has been around in some form since the early 1980s.

Disney's *Tron* (1982) was the first movie to include high-resolution digital imagery, but it did so sparingly. Several years later, in 1989, James Cameron took the technology to a new level, intermixing live action and computer graphics in *The Abyss*. Cameron proved that computer-generated imagery (CGI) could add complex yet realistic special effects while remaining cost-effective (Cook, p. 955). Cameron's success invited further experimentation with digital technologies. Since the early 1990s, many productions have implemented CGI in some form. Robert Zemeckis, in *Forrest Gump* (1994), blended virtual history (past US presidents, for instance) with live action. Cameron created digital replicas of Miami as background in *True Lies* (1994). In *Star Wars: Episode 1, The Phantom Menace* (1999), George Lucas's crew shot every scene with computer-generated technology, simulating entire battle sequences with digitally designed extras multiplied to fill the screen. These effects are especially suitable for action-adventure films, of course, but they are being increasingly used across genres to reduce costs and save labor time.

Like previous phases of film technology, the digital age of cinema has had to weigh the advantages of spectacle with more practical matters of efficiency, economy, and realism. Digital technology has also resurrected stereoscopic filmmaking. After the success of IMAX 3-D in the 1990s, James Cameron's *Ghosts of the Abyss* (2003), a documentary on the Titanic, and Steven Spielberg's digitally animated *The Polar Express* (2004) both played on IMAX's giant screens. Directors Lucas and Cameron have also explored a new 3-D process in which technicians can render flat films stereoscopic using digital means. This conversion process would be applicable not only to newly made films but also to reissues of previously released movies. The technology is in place for both the conversion and projection of digital 3-D, but theaters will need first to make the conversion to digital projection, which will be the next costly—but perhaps inevitable—overhaul.

SEE ALSO *Camera; Camera Movement; Cinematography; Color; Early Cinema; Exhibition; Film History; Precinema; Silent Cinema; Sound; Special Effects; Theaters*

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Drew Todd

TEEN FILMS

The teen film has been a fixture in American cinema since the mid-twentieth century, yet serious study of the genre did not begin until the 1980s. David Considine wrote the first exhaustive study, *The Cinema of Adolescence*, in 1985, illuminating many of the messages and trends contained in films about teenagers. Since then film scholars have pointed to the ways in which the Hollywood studios capitalized on youth trends and attitudes through movies that directly addressed the teenage audience—resulting, in Thomas Doherty's term, in the "juvenilization" of Hollywood. Others have traced the evolution of adolescence in American movies in relation to social and political trends, as Hollywood and independent studios systematically developed different youth subgenres to depict an increasingly diverse array of teen experiences, the teen film became a formally codified genre.

EARLY TEEN FILMS

The appearance of actual adolescents in movies was not common until the 1930s. By that point Hollywood studios had firmly established their grip on American culture, and even more so on their contract players. But they had difficulty in maintaining public interest in young stars, who inevitably grew out of their youthful charms. This was the case with one of the first teen stars, Deanna Durbin (b. 1921), whose success started at age fifteen in films such as *Three Smart Girls* (1936), *One Hundred Men and a Girl* (1937), and *That Certain Age* (1938). Then audiences became disenchanted with her films, and she retired from acting in 1948 at the age of twenty-seven.

Mickey Rooney (b. 1920), on the other hand, was one of the rare performers who retained his youthful demeanor for some time. His sensitivity was evident in realistic teen roles in *The Devil Is a Sissy* (1936) and *Captains Courageous* (1937), and he soon grew into far more prominent roles, showing range as both a cynical delinquent in *Boys Town* (1938) and as a plucky musician in *Babes in Arms* (1939). But Rooney's most endearing role was that of adolescent Andy Hardy, a character who became the optimistic antidote to the disturbing tensions among America's children on the eve of World War II. By 1939 Rooney was the number-one box office draw in the country. In just over a decade, he made fifteen films as Andy Hardy, with such telling titles as *Love Finds Andy Hardy* (1938), *Life Begins for Andy Hardy* (1941), *Andy Hardy's Blonde Trouble* (1944), and *Love Laughs at Andy Hardy* (1947). The eleven-year run of these films, despite their whitewashed mythologies of youth, would be the most significant depiction of adolescent life in America until the mid-1950s, and no other teen character in film to date has enjoyed Andy's durability and popularity.

Other teenage performers who rose to prominence in the 1930s and 1940s include Rooney's recurring co-star, Judy Garland (1922–1969) (*Listen, Darling* [1938], *Little Nellie Kelly* [1940], *Meet Me in St. Louis* [1944]), and the striking Bonita Granville (*These Three* [1936], *The Beloved Brat* [1938], *Nancy Drew—Detective* [1938] and three other Nancy Drew films, and *Youth Runs Wild* [1944]). The prevailing moral codes of the time, as well as the Production Code, dictated that onscreen teens would be focused on their families, schools, and friends, rarely displaying any adolescent angst over their sexual development, alcohol or drug use, or rebellious impulses.

James Dean in* Giant *(George Stevens, 1956), his last film. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

The one controversial topic the studios did feel comfortable addressing was juvenile delinquency. In cautionary tales like *Wild Boys of the Road* (1933) and *Little Men* (1934), the studios showed young people how mischief could lead to much greater trouble. In fact, an entire series of films was built around this topic, beginning in 1937 with *Dead End*, which labored to show crime negatively, even though audiences were enthralled by its charismatic young characters who openly resent and combat the gentrification of their neighborhood. The film was such a hit that Warner Bros. developed more films around these so-called "Dead End Kids," and had an even bigger hit with *Angels with Dirty Faces* in 1938. Universal then took up the series, and in seven more films over the next four years the studio added new characters to the mix and dubbed them the "Dead End Kids and Little Tough Guys." None of these films was as notable as the first few, but in a curious parallel, Monogram began a different series in 1940 and later renamed the gang the "East Side Kids," even though most of the actors were now in their twenties. This series produced twenty-two films in six years, and in 1946 the actors embarked on yet another series with these characters, now called the "Bowery Boys," who had long since grown into adults. The series still remained a great success for Monogram, which released a remarkable thirty-one Bowery Boys films through 1953; Allied Artists carried on the tradition for another sixteen films until 1958. By that time a group that had started out as troubled teenage outlaws had entertained American audiences for over twenty years.

THE EMERGENCE OF TEEN CINEMA

The output of teen films into the early 1950s was rather meager, although America's fascination with juvenile delinquency (JD) never disappeared altogether. In 1949 two significant JD films began to renew interest in the cinematic subgenre: *City Across the River* intended to shock its audience by directly addressing the problem of

teen crime, and *Knock on Any Door* further explored the connected elements of society that breed delinquency. Yet these films were tame compared to the ephebiphobia (fear of teenagers) that swept the country in the mid-1950s, in the midst of the appearance of rock 'n' roll music and the booming postwar economy.

The Wild One (1953), despite featuring characters past their teens, was the first in a torrent of JD films, which became ubiquitous by the end of the 1950s. In 1955 two of the most powerful JD films appeared: *Rebel Without a Cause* and *Blackboard Jungle*. *Rebel* spoke about current teen tensions in sincere tones rather than didactic monologues, and, with the death of its star, James Dean (1931–1955), just days before its release, it had an automatically profound marketing campaign. The ensuing veneration of Dean as an icon of young coolness—and his performance as Jim Stark, which embodied that image—made the film an indelible symbol of youth in the agonizing process of self-discovery and the forging of identity. *Blackboard Jungle* used the more typical scenario of an inspiring teacher who tries to gain authority over his delinquent charges, although some of them are beyond reform. The film was significant not only for its use of rock music, but for its integration of nonwhite teens into the story, which enabled it to make a searing statement about uniting against tyranny.

Then followed a plethora of films that dealt with teenage delinquency and rebellion in alternately crazy and compassionate fashions. Few of these films, *Teenage Rebel* (1956), *Untamed Youth* (1957), *Juvenile Jungle* (1958), *Riot in Juvenile Prison* (1959), *This Rebel Breed* (1960), *Wild Youth* (1961) garnered even a fraction of the attention that *Rebel Without a Cause* and *Blackboard Jungle* received, and they were for the most part formulaic. Most of these films served as fodder for drive-ins and movie theaters that had difficulty booking films from the major studios, and the main reason exhibitors continued screening them was to bring in the lucrative teen crowd.

One studio in particular, American International Pictures (AIP), was quite adept at attracting that crowd. AIP began in 1956 and soon capitalized on the JD craze (*Reform School Girl*, 1957), and then the beach movie movement of the early 1960s (*Beach Party*, 1963), as well as the youth protest films of the later 1960s (*Wild in the Streets*, 1968). In many ways, AIP showed the larger studios that appealing to the young (especially male) crowd was the least risky of cinematic options, and studios have been following that logic to this day. Although this strategy may have worked financially, it yielded an abundance of artificial, fanatic, and often idiotic depictions of teenagers.

AIP can be given only so much credit for establishing specific subgenres of teen films, which were proliferating at many 1950s studios eager to address adolescent concerns in whatever way seemed to resonate with youth. There were by this point at least five styles of teen films that would persist into the 1960s. Hot-rod movies like *Hot Rod Rumble* (1957) or *Joy Ride* (1958) catered to teens' fantasies of speed and adventure. The rock movie, with music that was louder, more sexual, and more racially diverse than that of previous generations, also became a great vehicle for exploring teen rebellion. Examples included *Rock, Rock, Rock* (1956), *Don't Knock the Rock* (1956), *Carnival Rock* (1957), and *Go, Johnny, Go!* (1959). The teen beach movie essentially picked up where the rock movies left off, with an emphasis on music, partying, and sexual stimulation, as in *Gidget* (1959), *Where the Boys Are* (1960), *Muscle Beach Party* (1964), and *Beach Blanket Bingo* (1965). Horror films appealed to youth as well, likely because so many of them featured characters dealing with bodily changes, alienation, and anger, as in *I Was a Teenage Werewolf* (1957), *Teenage Monster* (1958), *Bloodlust!* (1961), *The Crawling Hand* (1963), and *Teen-Age Strangler* (1968).

The teen melodrama was a category of teen film that had very little coherence but a nonetheless distinct identity. These were films that took adolescent conditions seriously, rather than bundling them together with juvenile high jinx or fads. *Tea and Sympathy* (1956) was one such film, dealing implicitly with the subject of teenage homosexuality, of which a seventeen-year-old boy is "cured" by an understanding older woman. With *Eighteen and Anxious* (1957), *Unwed Mother* (1958), and *Blue Denim* (1959), the studios began addressing the controversial yet not uncommon problem of teen pregnancy. Teen melodramas became even more relevant as they became less repressed, taking on further adolescent conflicts: racism in *Take a Giant Step* (1959); sexism in *Billie* (1965); interracial dating in *West Side Story* (1961); sex education in *The Explosive Generation* (1961); mental health in *Splendor in the Grass* (1961) and *David and Lisa* (1962); sexual deviance in *Peyton Place* (1957), *A Summer Place* (1959), and *Lolita* (1962); and family problems in *All Fall Down* (1962), *Take Her, She's Mine* (1963), and *Under Age* (1964). Despite their earnest themes, however, most of these films did not (or could not) get at the deeper psychological and sexual issues affecting their characters, and often offered conservative and shallow solutions to their problems.

The sexual liberation that found its way to college campuses in the 1960s found its way to teen films soon thereafter, as in the devastating *Last Summer* (1969), a mature portrait of four teens whose repressed sexual tensions lead to assault and rape. *The Last Picture Show* (1971) also presented surprisingly sexual teens, in a 1950s setting no less, ruefully commenting on the

JAMES DEAN

b. Marion, Indiana, 8 February 1931, d. 30 September 1955

James Dean's breakthrough came when, in his early twenties, he gave profound performances playing teenagers in *East of Eden* (1955) and *Rebel Without a Cause* (1955). Before he could thoroughly enjoy the fame these films brought him, his life was tragically cut short in a car accident. His final film, *Giant* (1956), had not yet been released. Dean's untimely death seemed to assure him everlasting status as a cult figure for youth.

Dean was born in Indiana but moved with his family to Los Angeles at the age of five. When his mother suddenly died four years later, he returned to the Midwest and lived with his aunt and uncle on their farm, returning to L.A. after high school in pursuit of an acting career. Taking the advice of one of his first teachers there, James Whitmore, he made his way to New York City, where he won praise on stage. In 1952 he was accepted into the prestigious Actors Studio, where he learned the Method approach for which he would become well known. As he moved through various plays on and off Broadway, he had occasional small (uncredited) parts in films like *Has Anybody Seen My Gal?* (1952) and appeared in television shows such as *Studio One* (1952–1953) and *Danger* (1953–1954). After a lauded appearance in the Broadway production of *The Immoralist* in 1954, Dean earned a screen test for *East of Eden* at Warner Bros., and then moved to Hollywood in early 1955 to work on *Rebel*.

Dean became the first performer in Hollywood history to earn a posthumous nomination for an Academy Award®, as Best Actor in *East of Eden*; the next year, he became the only performer ever to be nominated for a second posthumous Oscar®, as Best Actor in *Giant*. Even though Dean had only three starring roles to his credit over this brief period, his image as an emotional, expressive, and tormented young man soon made him an icon of his era. Over the next generations, young male stars tried to emulate his cool tension, affecting his style and attitude. His legend would be further augmented by the dozens of biographies written about him and the many films made about his life. Indeed, there are more films about Dean than starring Dean, including *The James Dean Story* (1957), *James Dean: The First American Teenager* (1975), *James Dean and Me* (1995), and *James Dean: Race With Destiny* (1997)

RECOMMENDED VIEWING

East of Eden (1955), *Rebel Without a Cause* (1955), *Giant* (1956)

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American conditions of youth throughout the postwar era, during which sex often seemed an empty experience and marriage a simulated salvation. *Ode to Billy Joe* (1976) was one of the few teen films before the 1990s that explicitly addressed adolescent homosexuality, albeit in tragic terms. And in *Rich Kids* (1979), a boy and girl attempt to reconnect their broken families by acting out what they perceive to be adult activities, including intercourse.

Even as these films were telling teens that contemporary romance was nothing but trouble, a number of films were offering young men a more redemptive image of teen conditions in the past. *Summer of '42* (1971) was a young male fantasy of sexual validation without lingering responsibility. *American Graffiti* (1973) enticed its audience to celebrate the supposed nostalgia of an era that was only eleven years earlier, before the fun of the 1950s faded into the cynicism of the 1960s. *Grease* (1978) also hearkened back to the 1950s, yet avoided confronting the teen troubles that were so prevalent in films from that era.

While other films in the 1970s also resorted to nostalgic depictions of boys navigating manhood, such as *Cooley High* (1975) and *The Wanderers* (1979), films

James Dean. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

about girls in the 1970s showed them as increasingly erratic and unstable as they ventured toward womanhood. The clearest manifestation of this trend was *Carrie* (1976), in which the title character uses her telekinetic skills ultimately to kill everyone around her before killing herself. The movie became a provocative warning about the latent power of girls living under oppressed conditions. *The Little Girl Who Lives Down the Lane* (1976) presented another homicidal girl, and *I Never Promised You a Rose Garden* (1977) endeavored to show the torment of a teenage girl in a mental hospital. Clearly, boys were having more fun in their recollection of the past than girls were in their experiences of the present.

THE 1980s RESURGENCE

Teen films went through a conspicuous resurgence in the 1980s, a time without social upheaval and yet during which teen experimentation with sex and drugs was on the increase. Films began to reflect this trend. MTV, a new and comprehensive system for reaching the teen market through not only music videos but concerts, clothing, game shows, live events, and of course commercials, also contributed to the renewed emphasis on teens.

Another key factor in the 1980s spike in teen films that is often overlooked is the emergence of the shopping mall. Arcades and food courts replaced the pool halls and soda fountains of the past, attracting groups of teens, and the centralization of multiple theaters in or near such malls increased the number of screen venues and offered moviegoers greater variety and convenience. Thus the need to cater to the young audiences who frequented those malls became apparent to Hollywood, and an outpouring of films directed to and featuring teens ensued. Teens in the 1980s were then able to go to the mall and select the particular youth movie experience that appealed to them most, and Hollywood tried to keep up with changing teen interests and styles to ensure ongoing profits. More significantly for the audience, teens were then exposed to a wider range of characters and situations that directly addressed their current social conditions, even if many of the films that did so clearly had puerile provocation as their motive.

Halloween (1978) initiated the new cycle of teen horror films that would—like the killers they depicted—rise, die, and be reborn. The film refined the scenario that future "slasher" films followed: a mysterious figure stalks and kills teens, all of whom are sexually active, while one escapes with her life, ostensibly because she is a virgin. Thus followed similar films, most of which launched series: *Prom Night* (1980), *Friday the 13th* (1980), *The Slumber Party Massacre* (1982), and *A Nightmare on Elm Street* (1984). In these films, the price for teenage transgressions like premarital sex and hedonism was not punishment by social institutions like parents, teachers, or the law, but rather death at the hands of a greater evil. By the late 1980s much of the teen horror market moved to home video, where an R rating would have little or no bearing, and thereafter very few teen slasher movies were released. However, in the late 1990s the unexpected success of the revisionist *Scream* (1996), along with *I Know What You Did Last Summer* (1997) and the sequels to these films, revitalized the subgenre. Indeed, the youth horror film may have previously faded because it had come to rely on unintelligent, unsophisticated young characters. This was an image of themselves that teens began to reject, welcoming instead *Scream* and films like *The Faculty* (1998) and *Cherry Falls* (2000), in which not only the killers but also the heroes and heroines are smart and tough.

Many youth films in the early 1980s also began to feature teens engaging in sexual practices. The majority were decidedly negative in their portrayals, demonstrating the complications of sex, as well as the disappointments, confusions, and potential dangers. The most common plot of youth sex films throughout the early 1980s was the teen quest to lose one's virginity, as in *Little Darlings* (1980), *Porky's* (1982), *The Last American Virgin* (1982), *Losin' It* (1983), and *Joy of Sex* (1984). The sex quest film came into its prime with the very

The Brat Pack (from left: Judd Nelson, Emilio Estevez, Ally Sheedy, Molly Ringwald, and Anthony Michael Hall) in John Hughes's* The Breakfast Club *(1985). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

successful *Fast Times at Ridgemont High* (1982), which was followed by the even more popular *Risky Business* (1983); both of these films promoted new young actors (Sean Penn, Jennifer Jason Leigh, and Tom Cruise) who would further boost Hollywood's sagging box office. Despite numerous other films in this vein, the teen sex quest story line became exhausted, and worse yet, irresponsible given the spread of AIDS and a sudden increase in teen pregnancies. Hollywood then steered clear of teen sex for the most part until the mid-1990s.

A major figure in teen cinema of the 1980s was John Hughes (b. 1950), who wrote and directed his first film, *Sixteen Candles*, in 1984. In addition to launching the career of Molly Ringwald, the film won critical acclaim for its hilarious yet often sensitive depiction of a girl's rite of passage, and Hughes opened up the story by introducing an engaging cast of supporting characters. His ability not only to convey the contemporary adolescent experience, but to do so from a number of perspectives, would become the hallmark of his teen movies. Between 1984 and 1987 Hughes went on to direct or write six teen films, including *The Breakfast Club* (1985), *Pretty in Pink* (1986), and *Ferris Beuller's Day Off* (1986). Thereafter, teen characters in many American movies were shown with a greater depth of understanding. Hughes also cultivated a troupe of young stars, later dubbed the "Brat Pack," who populated most of the important teen films of the 1980s.

A distinctive and socially significant subgenre of teen films, the African American crime film, emerged in the early 1990s. These films showed urban black youth fighting for their lives in the face of a racist legal and political system, difficult family and class conditions, and the influence of media images of young black "gangstas." In doing so, they exposed audiences to (male) African American youth culture and forced them to question the state of race relations in the nation. These films were instrumental in reviving critical and financial legitimacy for teen films, which had declined the late 1980s. Most chronicles of these films begin with the hugely influential *Boyz N the Hood* (John Singleton, 1991), although *Straight Out of Brooklyn* (Matty Rich, 1991) opened just weeks before; both films feature young men who are old enough to know they can change their lives but not wise enough to know how. Similar films followed: *Juice*

JOHN HUGHES
b. Lansing, Michigan, 18 February 1950

The strikingly humorous and often affecting films that John Hughes made in just the few years between 1984 and 1987 became classics of the teen film genre. Hughes was a teenager himself when his family moved from Michigan to the suburbs of Chicago, a move that would resonate in many of his teenage characters who deal with displacement and alienation, and often do so in the Chicago area. After attending the University of Arizona for a few years and marrying his high school sweetheart, Hughes eventually became an editor at *National Lampoon* magazine in 1979, where he met various colleagues connected to the movie industry, leading to his first produced screenplay, *National Lampoon's Class Reunion* (1982). Hughes soon followed this dubious debut with scripts for the hits *Mr. Mom* (1983) and *National Lampoon's Vacation* (1983).

He was offered his first directorial assignment after penning *Sixteen Candles* (1984), which wrestled with teenage torments beyond the prevailing pabulum of the time, marked by both crass humor and sincere characterizations. In 1985 Hughes carried the success of this film into his next two teen productions, the farcical fantasy *Weird Science* and the influential adolescent angst drama *The Breakfast Club*. By this point, his recurring actors were labeled the "Brat Pack" and became the most recognizable young stars of the decade: Molly Ringwald, Emilio Estevez, Anthony Michael Hall, Judd Nelson, and Ally Sheedy. Although Hughes again employed Ringwald when he wrote the appealing *Pretty in Pink* (directed by Howard Deutch in 1986), he then abandoned his troupe, writing and directing the hit film *Ferris Beuller's Day Off* (1986) with other young performers.

Hughes wrote one more teen script that Deutch directed, *Some Kind of Wonderful* (1987), which offered more of the same familiar empowerment to its youth confronting gender and class conflicts. Hughes moved away from teen subject matter thereafter, writing or directing movies that featured younger children in prominent roles, such as *Uncle Buck* (1989), *Curly Sue* (1991), *Dennis the Menace* (1993), and the comedy phenomenon *Home Alone* (1990). Despite the occasional success of some of his later scripts, such as *101 Dalmatians* (1996), Hughes did not regain his previous fame, and by 2000 he began writing scripts under the pseudonym Edmond Dantés. In 2001 he produced a script by his son James, titled *New Port South*, yet even its teenage characters and suburban Chicago setting generated scant attention for the erstwhile auteur of 1980s teen cinema.

RECOMMENDED VIEWING

Sixteen Candles (1984), *The Breakfast Club* (1985), *Weird Science* (1985), *Ferris Bueller's Day Off* (1986), *Planes, Trains, and Automobiles* (1987), *Uncle Buck* (1989)

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(1992), *Menace II Society* (1993), *Fresh* (1994), and *Clockers* (1995). Yet by the mid-1990s, the moral lessons of these films had become worn and the characters too familiar. These films, action-packed with violence, did not deny the potent temptation of crime, nor did they deny race as a factor in the difficulties facing their young characters. Rather, these films suggested that the greatest menace is the city itself, where crime, racism, and death are pervasive.

These films were the first to promote teenage African American stars with any consistency, yet after the subgenre petered out, black performers were again relegated to sidekick and background roles in the vast majority of teen films. This would remain the case into the next decade, when some films began to explore the African American youth experience beyond urban crime: *George Washington* (2000), *Bring It On* (2000), *Remember the Titans* (2000), and *Save the Last Dance* (2001). Still, there remain strikingly few films about African American youth overall; *Love Don't Cost a Thing* (2003), which features a black cast, is simply a remake of a 1987 teen film that featured white characters. Despite the success of many black actors and films featuring them as well as other racial or ethnic groups, the industry remains woefully out of touch and disinterested in exploring the lives and culture of African American youth.

SINCE THE 1990s

By the mid-1990s, the visibility of teen films clearly increased from the previous ten years, with successful

John Hughes. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

television shows providing Hollywood with new teen stars, and with a renewed comfort in the industry for handling adolescent issues. Teen films of the mid- to late-1990s began looking at sexual orientation, gender discrimination, and the postmodern nature of teen culture in general. In the surest sign of change since the 1980s, teens on screen began having sex again, and even liking it, as they learned to explore their sexual practices and endeavored to educate themselves about the subject.

Curiously, the topic that became the most sensitive, and then essentially forbidden, was juvenile delinquency. From the mid-1990s onward, the real-life violence of numerous school shootings by students made onscreen teen violence increasingly difficult to handle. With rare exceptions like *Light It Up* (1999) and *O* (2001), Hollywood chose to ignore issues of juvenile delinquency rather than risk being blamed for encouraging it. One form of teen film that did take up issues of delinquency in politicized terms was that based on a new "tough girl" persona. Films like *Mi vida loca* (*My Crazy Life*, 1994), *Freeway* (1996), *Foxfire* (1996), and *Wild Things* (1998) focused on an exhilarating, if not liberating, sense of rebellion among girls. The roles of many girls in American movies such as *Girls Town* (1996), *The Opposite of Sex* (1998), *Girlfight* (2000), and *Mean Girls* (2004) began to reflect a potent image of young femininity. These films and their characters pursued the full range of girls' identities, ensuring that young women in cinema will no longer need to derive power from delinquency.

Films about teenage homosexuality became more common in the 1990s as well. Most queer youth depictions in the 1990s tended to deal with tensions around both sexual experience and romantic longing—in other words, the same tensions that heterosexual teens are shown dealing with in other films. Early examples included *My Own Private Idaho* (1991) and *Anything for Love* (also known as *Just One of the Girls*, 1993); but the first film to boldly portray teenage characters as a queer group was *Totally Fucked Up* (1993), which remains to date the most complete depiction of a queer teen ensemble, in this case four boys and two girls. Since then, the most prominent queer teen roles have been lesbian characters, raising the question of whether young male homosexuality is generally more difficult to depict, or more culturally problematic, than young female homosexuality. The few movies about gay boys generally gained less attention than movies about lesbian girls, such as *The Incredibly True Adventure of Two Girls in Love* (1995), *All Over Me* (1997), and *Boys Don't Cry* (1999). Queer teen characters have also appeared in *Election* (1999), *But I'm a Cheerleader* (2000), *L.I.E.* (2001), *Hedwig and the Angry Inch* (2001), and *Saved!* (2004). Depictions of gay youth have grown increasingly fair and realistic, though occasionally neutralized by negative representations in some films (like *Scary Movie*, 2000). Films that portray (and even celebrate) teenagers adapting to gay lifestyles may affect cultural attitudes toward gays.

After a dormancy of nearly a decade, teen sex in general returned to movies by the mid-1990s, most notoriously through the controversial and degrading *Kids* (1995), and through other dark portraits like *Wild Things*, *The Opposite of Sex*, *Cruel Intentions* (1999), *The Virgin Suicides* (1999), and *Thirteen* (2003). At the same time, Hollywood found itself more comfortable dealing with the comic and lighthearted aspects of teenage sexuality, as was evident in *Clueless* (1995), *Trojan War* (1997), *10 Things I Hate About You* (1999), and most successfully, *American Pie* (1999). For the first time, teen films were now taking sex seriously not only for boys, but for the girl characters who want more out of it; the comical *Coming Soon* (1999) was a celebration of girls discovering orgasm, with or without boys. A few other independent films have continued to represent more sexually mature and confident girls, such as *Real Women Have Curves* (2002) and *Raising Victor Vargas* (2002), but these films tend not to reach mainstream audiences.

Hollywood has in many ways improved its image of teens through films that show young people confronting race, religion, body image, romance, drugs, family, friendships, sex, sexual preference, and crime, all the while allowing their characters to explore their youth. Yet many of the most heavily promoted films, like *The Princess Diaries* (2001), *What a Girl Wants* (2003), and *Confessions of a Teenage Drama Queen* (2004), insult the intelligence of the very teens to whom these films are directed by giving them the illusion that their troubles are merely entertaining foibles and not legitimate concerns. The film industry is still seeking ways to speak to teens at their own level and exploit them for profit at the same time. History has shown this to be a difficult balance.

SEE ALSO *Genre*

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TELEVISION

The experience of seeing movies is likely to conjure thoughts of going to a movie theater: the smell of popcorn at the concession stand, the friendly bustle of fellow moviegoers in the lobby, the collective anticipation as the auditorium lights dim, and the sensation of being enveloped by a world that exists, temporarily, in the theater's darkness. Anyone who enjoys movies has vivid memories of going out to see movies; the romance of the movie theater is crucial to the appeal of cinema. But what about all of the movies we experience by staying in? The truth is that most of us born since 1950 have watched many more movies at home, on the glowing cathode-ray tube of a television set, than on the silver screen of a movie theater.

It is not often recognized, but the family home has been the most common site of movie exhibition for more than half of the cinema's first century. In the United States this pattern began with the appearance of commercial broadcast television, starting with the debut of regular prime-time programming in 1948, and has grown with each new video technology capable of delivering entertainment to the home—cable, videocassette recorders (VCRs), direct broadcast satellites (DBS), DVD (digital video disc) players, and video-on-demand (VOD). Over much of this period, watching movies on TV represented a calculated tradeoff for consumers: television offered a cheap and convenient alternative to the movie theater at the cost of a diminished experience of the movie itself. With the introduction of high-definition (HDTV) television sets and high-fidelity audio in the 1990s, however, the humble TV set has grown to be the centerpiece of a new "home theater," which can offer a viewing experience superior in most ways to that of a typical suburban multiplex. In fact, with theaters desperate for additional income, going out to the movies now often involves sitting through a barrage of noisy, forgettable commercials for products aimed mostly at teenagers. In an odd twist, the only hope for avoiding commercials has become to stay in and watch movies on television.

THE RELATIONSHIP BETWEEN FILM AND TELEVISION

We tend to think of film and television as rival media, but their histories are so deeply intertwined that thinking of them separately is often a hindrance to understanding how the film and television industries operate or how people experience these media in their everyday lives. Starting in the late 1950s, Hollywood studios began to produce substantially more hours of film for television (in the form of TV series) than for movie theaters, and that pattern holds to this day. Since the early 1960s, it has been apparent that feature films are merely passing through movie theaters en route to their ultimate destination on home television screens. As physical artifacts, films may reside in studio vaults, but they remain alive in the culture due almost entirely to the existence of television. Whether films survive on cable channels or on DVD, they rarely appear on any screens other than television screens once they have completed their initial theatrical release. Given the importance of television in the film industry and in film culture, why do we think of film and television separately?

First, when television appeared on the scene, there was already a tradition of defining the cinema in contrast

with other media and art forms. Much classic film theory and criticism, for instance, sought to define film as an autonomous medium by comparing it with precedents in theater, painting, and fiction. In each case, the goal was to acknowledge continuities while highlighting the differences that made film unique. Within this framework, it seemed natural to look for the differences between film and television, even as the boundaries between the media blurred and television became the predominant site of exhibition for films produced in Hollywood.

Second, there is an inherent ambiguity in the way that the term "television" functions in common usage, and this complicates efforts to delineate the relationship between film and television. Depending upon the context of usage, the word "television" serves as convenient shorthand for speaking about at least four different aspects of the medium:

1. *Technology*: "Television" is used to identify the complex system of analog and digital video technology used to transmit and receive electronic images and sounds. While electronic signals are transmitted and received virtually simultaneously, the images and sounds encoded in those signals may be live or recorded. In other words, the "liveness" of television—a characteristic often used to distinguish television and film—is inherent in the acts of transmission and reception, but not necessarily in the content that appears on TV screens.
2. *Consumer Electronics*: "Television" also refers to the television set, an electronic consumer good that is integrated into the spaces and temporal rhythms of everyday life. While the movie theater offers a sanctuary, set aside from ordinary life, the TV set is embedded in life. Initially, the TV set was an object found mainly in the family home; increasingly, television screens of all sizes have been dispersed throughout society and can be found in countless informal social settings. As a consumer good, the HDTV set is also becoming a fetish object for connoisseurs of cutting-edge technology—independent of the particular content viewed on the screen.
3. *Industry*: "Television" refers also to the particular structure of commercial television, a government-regulated industry dominated by powerful networks that broadcast programs to attract viewers and then charge advertisers for the privilege of addressing those viewers with commercials. Using the airwaves to distribute content, the television industry initially had no choice but to rely on advertising revenue, which led to the peculiar flow of commercial television—the alternation of segmented programs punctuated regularly by commercials—as well as the reliance on series formats to deliver consistent audiences to advertisers.
4. *Content*: "Television" serves as a general term for the content of commercial television, particularly when comparing film and television. Considering the vast range of content available on television, this usage often leads to facile generalizations, suggesting that there is an inherent uniformity or underlying logic to the programs produced for television.

As a result of the ambiguity involved in the usage of the term "television," there is no sensible or consistent framework for thinking about the relationship of film and television. Instead, a single characteristic often serves as the basis for drawing a distinction between the two forms, even though it may obscure more significant similarities. For example, the common assumption that television is a medium directed at the home, while film is a medium directed at theaters, overlooks the importance of the TV set as a technology for film exhibition. Similarly, the emphasis on television's capacity for live transmission obscures the fact that most TV programs are recorded on film or videotape and that feature films make up a large percentage of TV programming.

Third, film has enjoyed a prestige that only recently has been accorded to television, and this status marker has encouraged people to view film and television separately. Every culture creates hierarchies of taste and prestige, and whether explicitly stated or implicitly assumed, film has had a higher cultural status than television. It has been a sign of success, for example, when an actor or a director moves out of television into movies. Similarly, film critics have enjoyed much greater prestige than any critic who has written about television. The scholarly field of film studies, and universities in general, were slow to welcome the study of television. All of this suggests that there has been an unrecognized, but nevertheless real, investment in a cultural hierarchy that treats film as a more serious and respectable pursuit than television, and this hierarchy supported the assumption that film and television are separate media. Of course, any hierarchy of cultural values is subject to change over time. When a television series like *The Sopranos* (beginning 1999) achieves greater critical acclaim than virtually any movie of the past decade, it is a signal that values are shifting.

TELEVISION AND FILM BEFORE 1960

By the time the networks introduced regular prime-time programs in 1948, television's arrival as a popular medium had been anticipated for nearly two decades, during which the public had followed news reports of scientific breakthroughs, public demonstrations, and political debates. Electronics manufacturers spearheaded

SIDNEY LUMET
b. Philadelphia, Pennsylvania, 25 March 1924

Sidney Lumet's career began at an extraordinary and unique moment in the history of American television. For a few years during the first decade of television, the TV networks broadcast live theatrical performances from studios in New York and Los Angeles to a vast audience nationwide. These ephemeral productions—as immediate and fleeting as any witnessed in the amphitheaters of ancient Greece, yet staged in the blinding glare of commercial television—served as the training ground for a generation of American film directors, which also included Franklin Schaffner, George Roy Hill, Martin Ritt, Arthur Penn, and John Frankenheimer.

Before beginning a fifty-year movie career, Lumet worked at CBS, where he directed hundreds of hours of live television for such series as *Danger* (1950–1955), *You Are There* (1953–1957), *Climax!* (1954–1958), and *Studio One* (1948–1958). The craft of directing live television, invented through trial and error by pioneers like Lumet, required economy, speed, and precision: concentrated rehearsals with an ensemble of actors, brief blocking of the camera setups, followed by intense concentration on the moment of performance because retakes were out of the question.

Lumet's approach to filmmaking bears traces of this formative experience. Unlike many directors, Lumet begins each film with several weeks of rehearsal in which he and his actors come to a shared understanding of each scene, to ensure that the actual production runs like clockwork. On the set, Lumet works quickly, seldom shooting more than four takes of any shot. He often completes a shooting schedule in thirty days or less, and brings productions in under budget. In an age of superstar directors who may spend years on a single film, Lumet has worked steadily, building a career, scene by scene, film by film, through classics (*Dog Day Afternoon*, 1975) and clunkers (*A Stranger Among Us*, 1992).

Lumet's best films—*Serpico* (1973), *Dog Day Afternoon*, *Running on Empty* (1988), and *Prince of the City* (1981)—are blunt and immediate. What they lack in formal precision, they make up for in the vitality of the performances and the conviction of the storytelling. Lumet can be a superb visual stylist when orchestrating confrontations between actors in confined spaces, but he is generally indifferent to the visual potential of his material and has never seemed concerned with creating a signature style. His approach to filmmaking, with its emphasis on preparation, ensemble acting, and an unobtrusive camera that captures the spontaneity of performance, translates the values of live television into the medium of film.

RECOMMENDED VIEWING

Twelve Angry Men (1957), *Long Day's Journey Into Night* (1962), *Fail-Safe* (1964), *The Pawnbroker* (1964), *The Hill* (1965), *Serpico* (1973), *Murder on the Orient Express* (1974), *Dog Day Afternoon* (1975), *Network* (1976), *Prince of the City* (1981), *The Verdict* (1982), *Running on Empty* (1988), *Q & A* (1990)

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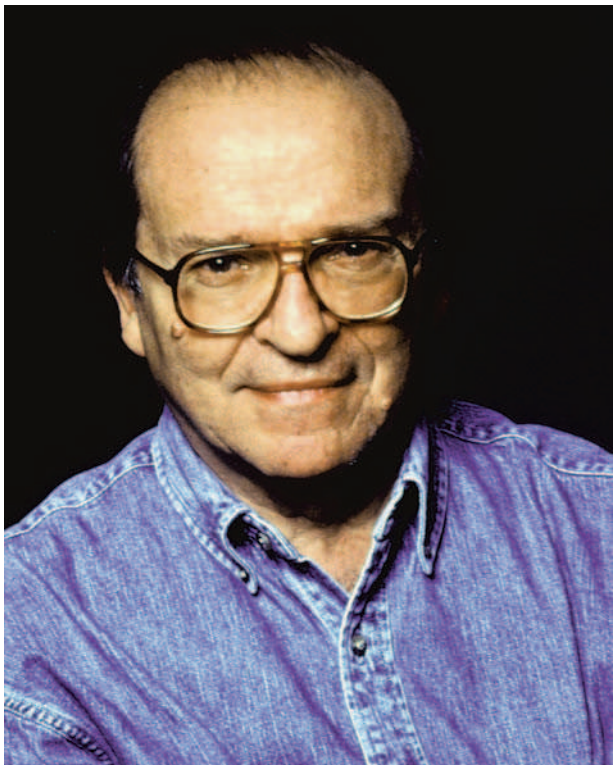
research into the technology of television broadcasting, which was envisioned by them as an extension of the existing system of radio broadcasting in which stations linked to powerful networks broadcast programs to home receivers. The Radio Corporation of America (RCA), which operated the NBC radio network, dominated the electronics industry and lobbied heavily to see its technology adapted by the Federal Communications Commission (FCC) as the industry standard.

The Hollywood studios were far from passive bystanders during this period. Having already invested in radio, but seen the radio industry controlled by those companies able to establish networks, the studios hoped to command the television industry as they had dominated the movie industry, by controlling networks that would serve as the key channels of distribution in television. The studios also envisioned alternative uses for television technology that would conform more closely to



Sidney Lumet. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

the economic exchange of the theatrical box office. These included theater television, in which programs would be transmitted to theaters and shown on movies screens, and subscription television, in which home viewers would pay directly for the opportunity to view exclusive programs.

The plans of studio executives were thwarted by the FCC, which stepped in following the Supreme Court's 1948 Paramount decision, to investigate whether the major studios, with their record of monopolistic practices in the movie industry, should be allowed to own television stations. While the studios awaited a decision, the established radio networks—CBS, NBC, and ABC—signed affiliate agreements with the most powerful TV stations in the largest cities, leaving the studios without viable options for forming competitive networks. Thwarted in their ambitions, the major studios withdrew from television until the mid-1950s. Theater television died in its infancy and subscription television would not become a major factor for years to come.

In the meantime, smaller studios and independent producers rushed to supply television with programming. The networks initially promoted the idea that television programs should be produced and broadcast live in order to take advantage of the medium's unique qualities. The networks supplied local affiliates with live programs for their evening schedules and a small portion of their daytime schedule, but each affiliate, along with the small group of independent stations that had chosen not to join a network, still needed to fill the long hours of a broadcast day—and there was not yet a backlog of television programs available. Television stations looked to feature films as the only ready source of programming, and the only features available to them came from outside the major Hollywood studios: British companies and such Poverty Row studios as Monogram Pictures and Republic Pictures Corporation. The theatrical market for B movies had begun to dry up after World War II, and these companies eagerly courted this new market for low-budget films, licensing hundreds of titles for broadcast. It has been estimated that 5,000 feature film titles were available to television by 1950.

Responding to the same demand for programs, small-scale independent producers in Hollywood also began to produce filmed series for television. The most visible early producers in the low-budget "telefilm" business (as it came to be known) were the aging cowboy stars William "Hopalong Cassidy" Boyd (1895–1972), Gene Autry (1907–1998), and Roy Rogers (1911–1998), but they were soon joined by veteran film producers like Hal Roach (1892–1992), radio producers like Frederick W. Ziv (1905–2001), and entrepreneurial performers like Bing Crosby (1903–1977) as well as Lucille Ball (1911–1989) and Desi Arnaz (1917–1986), whose Desilu Studio grew to become one of the most successful television studios of the 1950s.

By mid-decade, as the television audience grew and the demand for programming drove prices higher, the major Hollywood studios discovered their own financial incentives for licensing feature films to television and for entering the field of television production. RKO opened the market for the major studios in 1954 when its owner, Howard Hughes, sold the studio's pre-1948 features to General Teleradio, the broadcasting subsidiary of General Tire and Rubber Company that operated independent station WOR in New York. Warner Bros. followed in 1956 by selling its library of 750 pre-1948 features for $21 million. After this financial windfall was earned from titles locked away in studio vaults, the floodgates opened at all of the studios. Soon the television listings were filled with movies scheduled morning, noon, and night. The most famous of these movie programs was New York station WOR's *Million Dollar Movie*, which broadcast the same movie five evenings in a row. New York-bred filmmakers like Martin Scorsese have spoken fondly of discovering classic Hollywood movies for the first time while watching the *Million Dollar Movie*. In a very real sense, television served as the first widely available archive

Twelve Angry Men ***(1957), based on Reginald Rose's teleplay, was television director Sidney Lumet's first feature film.***
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

of American movies, sparking an awareness of film history and creating a new generation of movie fans.

As the Hollywood studios began to release their films to television, they also began to produce filmed television series. Walt Disney (1901–1966) led the way in 1954 with the debut of *Disneyland* (1954–1990), the series designed to launch his new theme park. Warner Bros., Twentieth Century Fox, and MGM joined prime time the following year. By the end of the 1950s, Hollywood studios were the predominant suppliers of prime time programs for the networks. The transformation was most obvious at Warner Bros., which at one point in 1959 had eight television series in production and not a single feature film. In order to meet the demand for television programs, Warner Bros. geared up to produce the equivalent of a feature film each working day.

While the studios specialized in high volume "telefilm" productions made with the efficiency of an assembly line, the most acclaimed television programs of the decade were anthology drama series that offered a new, original play performed and broadcast live each week. In the intensely creative environment required to produce a live production witnessed by millions of viewers, programs such as *Studio One* (1948–1958) and *Playhouse 90* (1956–1961) served as the training ground for a new generation of writers (Paddy Chayefsky, Reginald Rose, Rod Serling), directors (Arthur Penn, Sidney Lumet, John Frankenheimer, Franklin Shaffner, George Roy Hill) and actors (Paul Newman, Rod Steiger, James Dean, Piper Laurie, Kim Hunter, Geraldine Page and many more) who became the first in a long line of television-trained artists to make the transition into movies.

FILM ON NETWORK TELEVISION FROM 1960–1980

Diversifying into television may have seemed risky for a studio in the early 1950s, but within a decade television had become firmly entrenched in Hollywood, where the studios had come to depend for their very existence on the

income provided by television. Networks and local stations leaned almost exclusively on Hollywood to satisfy their endless need for programming. By the end of the 1950s, 80 percent of network prime-time programming was produced in Hollywood; it had become nearly impossible to turn on a TV set without encountering a film made in Hollywood, whether a television series or a feature film.

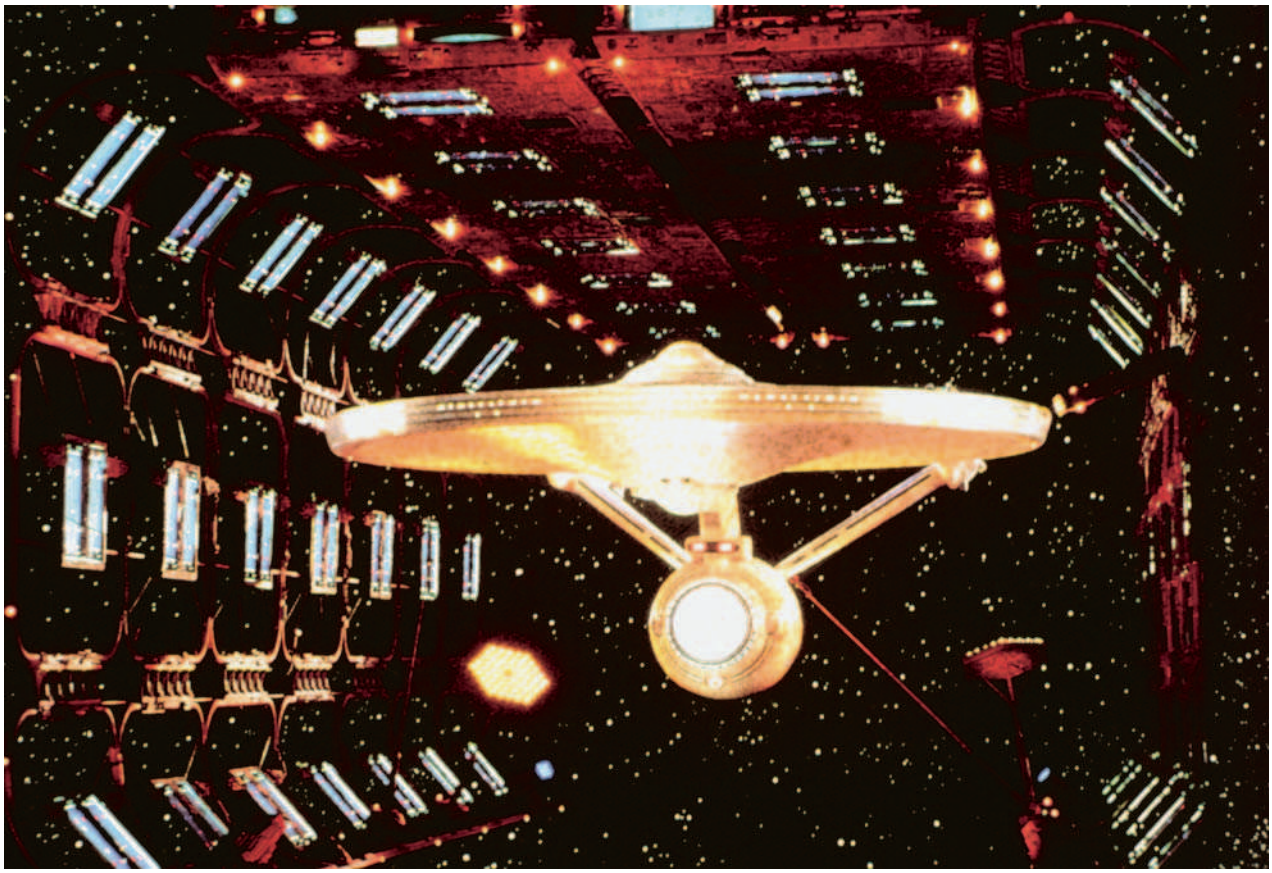
The most significant development for the movie studios occurred in 1960, when they came to an agreement with the Screen Actors Guild that allowed them to sell the television rights to films made after 1948. NBC, the network most committed to color television, introduced Hollywood feature films to prime time in September 1961 with the premiere of the series *NBC Saturday Night Movie* (1961–1977). ABC added movies to its prime time schedule in 1962. As the perennial first place network with the strongest schedule of regular series, CBS did not feel a need to add movies until 1965. Still, the networks embraced feature films so fervently that by 1968 they programmed seven movies a week in prime time, and four of these finished among the season's highest rated programs.

As recent Hollywood releases became an increasingly important component of prime time schedules, the competition for titles quickly drove up the prices. In 1965 the average price for network rights to a feature film was $400,000, but that figure doubled in just three years. The networks publicized the broadcast premiere of recent studio releases as major events. A milestone of the period occurred in 1966, when ABC paid Columbia $2 million for the rights to the studio's blockbuster hit, *The Bridge on the River Kwai* (1957). Sponsored solely by Ford Motor Company to promote its new product line, the movie drew an audience of 60 million viewers.

As television became a crucial secondary market for the movie industry, movies needed to be produced with the conditions of commercial television in mind. Many of these concessions to the television industry of the 1960s and 1970s contributed to the impression of the cinema's superiority. In an era when a new generation of filmmakers and critics were promoting the idea that film was an art form, television stations and networks chopped movies to fit into 90- or 120-minute time slots and interrupted them every 12 or 13 minutes for commercials. Because of the moral standards imposed on commercial television by advertisers and the FCC, studios soon required directors to shoot "tame" alternate versions of violent or sexually explicit scenes for the inevitable television version. Studios began to balk when directors used wide-screen compositions in which key action occurred at the edges of the frame—outside the narrower dimensions of the television screen. As a reminder, camera viewfinders were etched with the dimensions of the TV frame. Studios also began to use optical printers to create "pan-and-scan" versions of widescreen films. Using this technique, scenes shot in a single take often were cut into a series of alternating closeups, or reframed during the printing process by panning across the image, so that key action or dialogue occurred within the TV frame.

As the cost of television rights for feature films climbed during the 1960s, each of the networks began to develop movies made expressly for television. NBC partnered with MCA Universal to create a regular series of "world premiere" movies, beginning with *Fame is the Name of the Game* in 1966. As the network with the lowest-rated regular series, ABC showed the greatest interest in movies made for television. The ninety-minute *ABC Movie of the Week* premiered in 1968. As executive in charge of the movies, Barry Diller (b. 1942) essentially ran a miniature movie studio at ABC. He supervised the production of 26 movies per year, each made for less than $350,000. Among the many memorable ABC movies during this period were *Brian's Song* (1971), a tearjerker about a football player's terminal illness starring Billie Dee Williams and James Caan that became the year's fifth highest-rated broadcast, and *That Certain Summer* (1972), a TV milestone in which Hal Holbrook and Martin Sheen played a gay couple. By 1973 ABC scheduled a *Movie of the Week* three nights per week. Director Steven Spielberg, whose suspenseful 1971 film *Duel* managed to sustain excruciating tension even with the commercial breaks of network television, has become the most celebrated graduate of the made-for-TV movie.

As a market for filmed series, theatrical features, and original movies, television contributed substantially to the economic viability of the movie studios during the 1960s and 1970s. In fact, the television market inspired the first round of consolidation in the movie industry, as the rising value of film libraries made the studios appealing targets for conglomerates looking to diversify their investments. As a subsidiary of the conglomerate Gulf + Western, Paramount became the model for the full integration of the movie and TV industries in the late 1970s, when Barry Diller moved from ABC to Paramount, accompanied by his protégé, Michael Eisner (b. 1942). Paramount produced many of the television series that led ABC to the top of the ratings in the 1970s (*Happy Days* [1974–1984], *Laverne and Shirley* [1976–1983], *Mork and Mindy* [1978–1982], and *Taxi* [1978–1983]), but also learned how to leverage the familiarity of TV stars and TV properties to create cross-media cultural phenomena. The signal event in this process was Paramount's successful transformation of John Travolta from a supporting player in the TV series *Welcome Back, Kotter* (1975–1979), into the star of the blockbuster hits



Star Trek: The Motion Picture ***(Robert Wise, 1979) was the first of several successful films based on the popular television series.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Saturday Night Fever (1977) and *Grease* (1978). The Diller regime also decided to transform the long-cancelled, cult-hit TV series *Star Trek* (1966–1969), into a movie franchise with *Star Trek: The Motion Picture* (1979), which revived the commercial prospects for a dormant studio property. The Paramount model spread throughout the industry in the 1980s, as Diller became the chairman of Twentieth Century Fox and Eisner became chairman of Walt Disney Studios.

THE IMPACT OF CABLE AND HOME VIDEO FROM 1980–2000

The first three decades of network television in America represent a period of remarkable stability for the television industry. Once the basic structure of the television industry had been established, the television seasons rolled past with comforting familiarity. However, the rapid growth of cable television and home video in the 1980s, followed by a new round of consolidation in the media industries, disrupted the balance of power in the television industry and led to the complete integration of television networks and Hollywood studios.

Cable television began in the 1940s and 1950s as community antenna television (CATV), a solution to reception problems in geographically isolated towns where people had trouble receiving television signals with a home antenna. The turning point for cable television came during the 1970s, when several corporations began to distribute program services by satellite, making it possible to reach audiences on a national—and eventually international—scale without the need for local affiliate stations. Time, Inc. was the first company to launch a satellite-based service when it premiered Home Box Office (HBO) in 1975. The service began on a small scale, with only a few hundred viewers for its initial broadcast, but it demonstrated that a subscription service for movies and special events could be a viable economic alternative to commercial broadcasting. By the end of the decade, other subscription-based movie channels, including Showtime, the Movie Channel, and HBO's own spinoff network, Cinemax, had followed suit. With these movie channels, and many other new cable channels, cable service expanded rapidly. In 1978, only 17 percent of American households had cable; by 1989, cable

penetration had reached 57 percent. This new market was a boon for the studios, which benefited from the increased prices that accompanied the competition for television rights to recently released films, and also for viewers, who were finally able to see complete, unedited feature films in their homes.

Videocassette recorders (VCRs) became a common feature in American homes during the 1980s. Videotape was introduced in 1956, but it was initially used only within the television industry. Its widespread use by television viewers awaited the development of the videocassette by Sony during the 1970s. The consumer market for home VCRs developed slowly at first because Sony and its rival Matsushita developed incompatible systems (Betamax and VHS, respectively). The market also stalled because of a lawsuit filed in 1976 by Disney and Universal against Sony, charging that home videotaping represented a violation of copyright laws. The issue was settled in Sony's favor by a 1984 Supreme Court decision, and the consumer market for VCRs exploded. Although in 1982, 4 percent of American households owned a VCR, by 1988, the figure had reached 60 percent.

As a result of the rise of cable and home video, the motion picture industry developed new release patterns that channeled movies from their debut in theaters to their eventual appearance on television through a carefully managed series of exclusive distribution "windows" designed to squeeze the maximum value from each stage of a movie's lifespan in the video age: theatrical release, home video, pay-per-view, pay cable, basic cable, and broadcast television. By the time a movie has made its way down the chain to broadcast TV, and is available for free to television viewers, it has received so much exposure that it is no longer a form of showcase programming.

As these technological developments shook the familiar patterns of the television and movie industries, a series of regulatory changes governing the television industry and relaxed enforcement of antitrust laws by the Reagan-era Justice Department heated up the media industries, subjecting them to a general trend of mergers and acquisitions that swept through corporate America in the 1980s. This climate gave rise to the series of mergers and acquisitions that saw the Big Three networks change hands in 1985 and 1986, which will be discussed in greater detail below. Regulatory changes also produced a sharp increase in the number of television stations, as corporations invested in chains of stations. In 1970, of the 862 stations in the country, only 82 operated independently of the three networks. The number of independent stations doubled in the 1980s. By 1995 there were 1,532 stations, of which 450 were independent of the three major networks. As the number of stations increased, it became possible to create new television networks.

In 1985, the media conglomerate News Corporation, owned by media tycoon Rupert Murdoch, purchased Twentieth Century Fox Studios. Then in 1986, Murdoch purchased six television stations which served as the foundation for launching the Fox Network, led by former Paramount chairman Barry Diller. Because Fox began by programming just a few nights each week, it technically did not meet the FCC definition of a full-fledged network, and therefore was not constrained by FCC rules that prohibited a network from producing its own programs. As a result, Fox served as the paradigm for a new era in the media industries, with a television network stocked with series produced by its corporate sibling, Twentieth Century Fox Television. Programs like *The Simpsons* (beginning 1989) and *The X-Files* (1993–2002) grew into network hits and lucrative commercial franchises within a perfect, closed loop of corporate synergy in which all profits remained within the parent company, News Corporation.

Pointing to the loophole that Fox had squeezed through in order to produce its own programs, the networks lobbied for an end to the FCC rules that had kept them from producing programs or sharing in the lucrative syndication market (where programs are sold to local stations and international markets) since the early 1970s. These Financial Interest and Syndication Rules were gradually repealed between 1991 and 1995. The policy change not only gave networks the opportunity to produce their own programs, but it also eliminated the last remaining barriers separating the movie and television industries. Studios quickly formed new television networks or merged with existing networks. Time Warner's WB Network and Viacom's United Paramount Network (UPN) debuted in 1995 (the two were merged into the CW in 2006). ABC came under the control of the Walt Disney Company in August 1995 when Disney acquired the network's parent company, Capital Cities/ABC Television Network for $19 billion. Viacom purchased CBS in 1999, and NBC acquired Vivendi Universal in 2005. In this stage of consolidation, the boundaries between film and television are certainly not perceived as barriers; rather, they represent opportunities for diversifying a media conglomerate's product lines.

DIGITAL TECHNOLOGY AND THE FUTURE OF FILM AND TELEVISION

At the turn of the twenty-first century, the boundaries between the media blurred, thanks to the convergence of digital technologies and consolidation in the media

MICHAEL MANN
b. Chicago, Illinois, 5 February 1943

Michael Mann is roughly the same age as Martin Scorsese, Francis Coppola, George Lucas, and the other directors of the film-school generation who revived American filmmaking in the 1970s, but he is seldom thought of as a member of that generation, despite the fact he too attended film school in the 1960s. Like the romantic loners who inhabit his films, Mann followed his own route to the film industry. He attended film school in London, instead of New York or Los Angeles, and while his peers traveled directly from film school to the movie industry, Mann detoured through television, where he learned his craft by writing for the police series *Police Story* (1973–1977) and *Starsky and Hutch* (1975–1979) and then by creating the series *Vega$* (1978–1981).

Mann understood the potential for rich storytelling inherent in the series format and appreciated the creative authority of the writer-producer in television. In 1981 he directed his first feature film, the accomplished existential thriller *Thief*, yet returned to television to produce *Miami Vice* (1984–1989) and *Crime Story* (1986–1988), two of the most innovative series in television history. In the tradition of the great auteur directors of the studio era, Mann burrowed deeply into an exhausted genre; beneath the familiar façade of the police series, he discovered the darkest impulses of his age and his own voice as an artist. Returning to film, Mann hit his stride at the turn of the millennium, and directing at least two classics (*The Last of the Mohicans* [1992], *Heat* [1995]) and a number of other films (*The Insider* [1999], *Ali* [2001], and *Collateral* [2004]) that express his enduring theme—the challenges faced by a man (it is always a man) who attempts to live by a personal moral code in a capricious, corrupting world.

Mann spent his formative years in television drama during the 1970s, when one police series looked exactly like every other. Yet to accompany his narrative voice, he developed a powerful personal style that is as evident in his television series as in his films. When he returned to television with the unfortunately short-lived *Robbery Homicide Division* (2002–2003), he shot the entire series on digital video (DV). Other television producers and filmmakers have used DV because it is less expensive than film, or because it is easier to manipulate for post-production effects, but Mann discovered the expressive qualities of the medium's hyperrealism. The television series turned out to be a trial run for *Collateral*, which used DV to transform nighttime Los Angeles into a throbbing, spectral world. Thanks to a visual aesthetic first worked out in television, Mann was able to create one of the most visually striking movies of the time.

RECOMMENDED VIEWING

Films: *Thief* (1981), *Manhunter* (1986), *The Last of the Mohicans* (1992), *Heat* (1995), *The Insider* (1999), *Ali* (2001), *Collateral* (2004); Television Series: *Miami Vice* (1984–1989), *Crime Story* (1986–1988), *Robbery Homicide Division* (2002–2003); Other: *AFI—The Director—Michael Mann* (2002)

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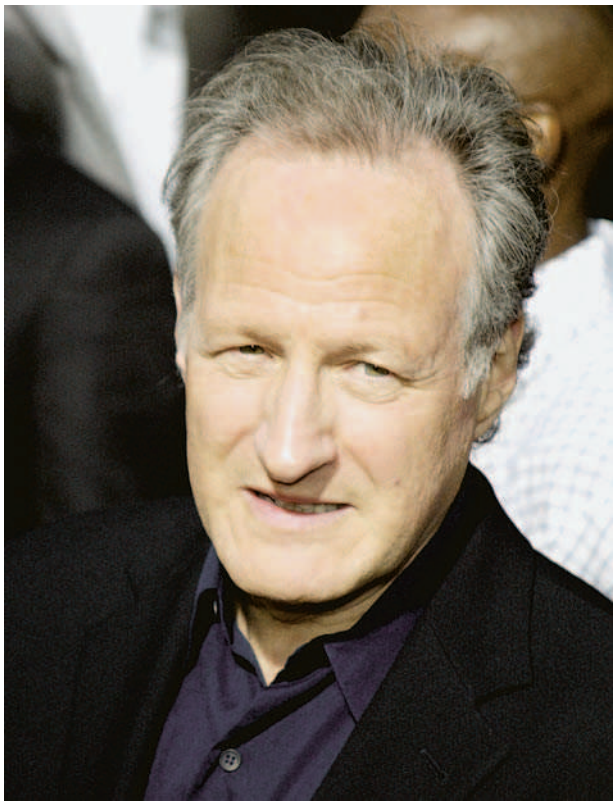
industries. Many filmmakers use digital video in place of film throughout the entire filmmaking process, and it is only a matter of time before movies are distributed and projected in theaters using digital technology. The vast libraries of film and television titles that give the conglomerates much of their economic value are being digitized and stored on computer servers. The latest round of mergers in the media industries has created conglomerates that actively promote cross-media synergy. The enticement of extraordinary riches for anyone fortunate enough to be involved in the creation of a hit TV series means that talent no longer flows from TV to movies; many producers, directors, writers, and performers move eagerly between film and television.

The two-way migration of talent between movies and television first took off in the 1980s, the decade when the director of a few stylish four-minute music videos on MTV could find him or herself with a contract to direct a feature film. Advances in television set technology and the reduced cost of larger screens made it possible for viewers to appreciate differences in visual styles on television. For the first time in the history of



Michael Mann. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

television, competition gave producers and networks an incentive to create distinctive styles. The proliferation of cable channels and the habits of viewers armed with remote controls made a distinctive visual style as important as character and setting in creating an identity for a television series.

When critics praised the groundbreaking crime series *Hill Street Blues* (1981–1987) and *Miami Vice* (1984–1989) in the 1980s, they spoke not only about the stories but also about stylistic innovations: the documentary techniques of *Hill Street Blues*, the adaptation of a music video aesthetic in *Miami Vice*, a series created and produced by Michael Mann (b. 1943), who moved easily between TV and movies. David Lynch made a big splash with *Twin Peaks* (1990–1991) a series that brought Lynch's unique vision to television before losing focus in its second season.

Since then directors, writers, and producers have continued to alternate between movies and television. Some directors, such as Oliver Stone (with the miniseries *Wild Palms* [1993]) and John Sayles (with the series *Shannon's Deal* [1990–1991]) have made token appearances in television. Others have served as executive producers, including Steven Spielberg (with the miniseries *Taken*, 2002) and George Lucas (with the series *The Young Indiana Jones Chronicles*, 1992–1993). Several screenwriters have shifted into television because of the storytelling potential of the series format and the creative control of the writer-producer in television. These include Joss Whedon (*Buffy the Vampire Slayer*, 1997–2003), Aaron Sorkin (*The West Wing*, 1999–2006), and Alan Ball (*Six Feet Under,* 2001–2005). There are several writer-directors who move consistently between film and television, depending on the nature of the project, including Michael Mann, Edward Zwick and Marshall Herskovitz, and Barry Levinson. The most successful producer in Hollywood during this era may be Jerry Bruckheimer, who continues to produce blockbuster hits like *Armageddon* (1998) and *Pirates of the Caribbean* (2003), while his company produces the three *CSI: Crime Scene Investigation* television series for CBS.

In order to attract the young adult viewers most desired by advertisers, television networks must attempt to create programs that attract and reward a discriminating audience. In the past, this audience may have been dissatisfied with commercial networks for interrupting or otherwise interfering with a drama or a movie, but they could only dream of an alternative. Today a flick of the remote control takes them directly to movies and uninterrupted drama series available on HBO and Showtime, collected in DVD box sets, and soon via video-on-demand—all experienced in theater-quality, high-definition and Surround Sound. Discerning viewers are still drawn to television, but they have acquired a taste for a viewing experience that is increasingly cinematic. In one portent of the future, the commercial networks have switched to widescreen framing for quality drama series like *ER* (beginning 1994) and *The West Wing*.

The experience of watching television at home is becoming more like the experience of watching movies on a big screen. The convergence of digital technologies is gradually eliminating the material distinction between film and video. Media corporations would like to move to a model of video-on-demand in which viewers select individual titles from the studio's library. With these changes on the horizon, it is possible to imagine a time in the not-too-distant future when the differences between film and television will be no more than a topic of historical interest.

SEE ALSO *Studio System; Technology*

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Christopher Anderson

THEATER

In its mystery, blends different beauties, sang Mario Cavaradossi in Puccini's opera, *Tosca*. Indeed, the saga of stage and film interaction over the course of a century has resulted in what historian Robert Hamilton Ball has called "a strange and eventful history." The two media, one the inheritor of centuries of dramatic tradition and the other, an upstart technology bereft of dramatic antecedents, have been linked from the days of the very first moving picture experiments by Thomas Edison and W. K. L. Dickson late in the nineteenth century. Initially, the film medium was presumed to be merely a vehicle for the dissemination of theatrical events. As early as 1894, a writer in *The Critic* predicted that Thomas Edison's kinetoscope peepshow device could enable the viewer to "witness and hear shadow plays in which the only real performer will be the electromagnetic motor behind the scenes" (p. 330). That same year Edison himself boasted that in the near future a phonograph and kinetoscope could be linked together to bring plays and players from distant stages to the comfort of the parlor. But before the film medium would prove itself to be much more than a mere recording device for theatrical events, there would be subsequent decades of uncertain and tentative interaction and experimentation.

The first thirty years of theater-film interaction may be conveniently divided into three periods. In the first, roughly 1896–1907, pioneering filmmakers in America and Europe borrowed liberally from vaudeville acts, operas, dramas, and magic shows for their peep show and nickelodeon shorts. In the second, 1908–1915, filmmakers and theatrical entrepreneurs collaborated in translating famous plays and their players into feature-length theatrical films, commonly called "photoplays." (A "theatrical film" designates a motion picture that utilizes the subjects, processes, forms, personnel, and effects of the stage in a visible and prominent way.) Third, after a decade or so, during which the cinema developed as a commercial enterprise relatively independent of the theatrical establishment, the introduction of talking-picture technology in 1926–1930 saw a resurgence of extensive theatre-film interaction involving a new influx of stage stars and a new spate of photoplays.

THE SILENT PROSCENIUM, 1896–1916

Beginning shortly after the turn of the century and continuing sporadically for the next ten years or so, Lumière and Pathé studios in France, Edison and Biograph and Vitagraph studios in America, the Nordisk Film Kompagni in Denmark, Svenska Bopgrafteaterm in Sweden, were among the many production entities around the world that released film recordings of vaudeville turns, dramas (including Shakespeare), operas, and magic acts. Stage magician Georges Méliès' (1861–1938) made fantasy films that bore the stamp of the French "feerie drama" tradition, which in turn influenced theatrical adaptations in America by Edwin S. Porter (1870–1941), notably, *Jack and the Beanstalk* (1902). Charles Magnusson (1878–1948) was empowered by August Strindberg (1849–1912) to bring his plays to the Swedish screen. Popular, operatic, and "legitimate" performers like Victor Maurel (1848–1923) and Coquelin (1841–1909) in France and John Bunny (1863–1915), Florence Turner (1885–1946), and Mr. (1863–1919) and Mrs. Sidney Drew (1890–1925) in America—products of a star system the moviemakers would soon appropriate as their own—brought their signature roles,

opera performances, and stage routines to film (many of them via proto synchronized-sound technologies with curious names like ''Synchroscope,'' ''Vivaphone,'' ''Chronophone'' and ''Kinetophone''). Shakespeare came to the screen, courtesy of D. W. Griffith (1875–1948) and other filmmakers, in a flood of one and two-reel abridged versions.

As demonstrated by the Edison studio's eight-minute photoplay *Jack and the Beanstalk*, which condensed the length of the original play into fourteen single-shot scenes, the screen itself was transformed into a proscenium stage, a shallow playing space bounded by the ''wings'' of the frame borders. A fixed camera position in medium distance simulated the spectator's third-row center auditorium seat. An uncut shot approximated a scene, and intertitles served as program cues. The action was blocked laterally in a plane parallel to the camera and consisted primarily of *tableaux vivants*. And theatrical performance techniques carried over to the screen an exaggerated, declamatory style more appropriate to a large theater house.

In their operations, some movie studios began to resemble theater houses. Of course, the use of artificial light in a theater house was insufficient for the cameras, so stages had to be built in accordance with the model of the standard theater house, but with the roofs left open and side walls constructed of glass to permit sufficient sunlight. Examples include Méliès' ''théâtre de prises de vues,'' a glass-walled studio at Montreuil, France; Robert Paul's studio in England; and Edison's ''Black Maria,'' which had a stage that revolved on a pivot 360 degrees to follow the course of the sun. According to one contemporary account published in 1907, some film studios were equipped with painted scenic flats, a property room, dressing rooms, and a completely equipped stage. ''The studio manager orders rehearsals continued until his people have their parts 'face-perfect,' then he gives the word, the lens is focused, the cast works rapidly for twenty minutes while the long strip of celluloid whirls through the camera, and performance is preserved in living, dynamic embalmment (if the phrase may be permitted) for decades to come'' (*Saturday Evening Post*, 1907, pp. 10–11).

In America alone, of the thousands of titles listed and described in the compendiums *Motion Pictures from the Library of Congress Paper Print Collection, 1894–1912* and the *American Film Institute Catalogue: Film Beginnings, 1893–1910* almost one-third prove either to be derived from specific theatrical events or to in some way simulate a theatrical mode. Typical entry descriptions include, ''This was photographed as if from the audience at a theater''; or, ''all activity parallels the camera plane''; or, ''the set is a backdrop painted as an ocean scene''; or, ''the action consists of participants being introduced to the audience.'' One such film, *The Critic* (Biograph, 1906), went to extraordinary lengths in its imitative method: ''The camera, placed as though in the audience, shows several seats with spectators in the immediate foreground and a box to the right. The stage acts are burlesques of regular vaudeville acts.'' However, it would be a mistake to assume these effects were the result of ignorance of the more ''cinematic'' potentials of the film medium.

Active collaboration between theatrical and film entrepreneurs began in earnest around 1908. The naturalism of André Antoine's (1858–1943) celebrated Théâtre Libre was transferred to the screen via the Pathé company. The most influential studio operation was the Film d'Art company, formed in France in 1908. Actors from the Comédie Francaise appeared before the cameras in a number of plays, beginning with *L'Assassinat du duc de Guise (1908)* and continuing with productions based on plays by Victorien Sardou, Eugene Brieux, and Henri Lavedan. Film d'Art's prestige, opulent production values, and theater-house distribution created a sensation and led to the establishment of similar collaborative production companies in America and abroad in the next few years. Famous Players came first in 1912, a collaboration between the eminent Broadway producer Daniel Frohman (1851–1940) and film exhibitor Adolph Zukor (1873–1976). The *New York Dramatic Mirror* reported in July 1912: ''The men back of this movement have become fully convinced that the time for the amalgamation of the legitimate stage and the motion picture has come. . . .'' (p. 34). Frohman wielded his prestige to bring Sarah Bernhardt (1844–1923) in Film d'Art's photoplay of *Queen Elizabeth* (1912) to his Lyceum Theatre in New York City, the initial critical enthusiasm of which led to subsequent Famous Players productions, such as Minnie Maddern Fiske (1865–1932) duplicating her stage role in *Tess of the D'Urbervilles* (1913) and James O'Neill (1847–1920) reprising his signature role in *The Count of Monte Cristo* (1913). Other collaborative theater-film production companies included the Protective Amusement Company, which allied the New York theatrical syndicate producers Marc Klaw (1858–1936) and Abraham L. Erlanger (1860–1930) with the forces of the Biograph studio for the purpose of filming, among other properties, plays by Henry C. De Mille (1853–1893) and David Belasco (1853–1931); the Jesse L. Lasky Feature Play Company, which brought together theater promoter Jesse L. Lasky (1880–1958) with filmmaker Cecil B. DeMille (1881–1959) to adapt stage plays by David Belasco (1853–1931); the World Film Corporation, formed by stage entrepreneurs the Shubert brothers and William A. Brady (1863–1950) and filmmaker Lewis J. Selznick (1870–1933) to adapt plays by Edward Sheldon

HAROLD PINTER
b. London, England, 10 October 1930

Harold Pinter has said that his works begin with an image, rather than a theme, and that he is a visual writer. It is not surprising, then, that he has found success working in film. Although Pinter—winner of the 2005 Nobel Prize for Literature—is primarily known as a playwright, with many of his plays regarded as masterpieces of the English stage, he has also had a long and celebrated career writing for both film and television.

Pinter's screenplays are all adaptations of other works: his own plays, including *The Birthday Party* (1968) and *The Homecoming* (1969); other people's plays (*Butley*, 1974); and novels written by others, including F. Scott Fitzgerald's *The Last Tycoon* (1976), John Fowles's *The French Lieutenant's Woman* (1981), Ian McEwan's *The Comfort of Strangers* (1990), and Margaret Atwood's *The Handmaid's Tale* (1990). His screenplays have won numerous awards and critical praise. They have also increasingly been the focus of his professional attention, and since the 1980s he has written more film and television screenplays than he has plays.

Pinter's interest in film began at an early age. At fourteen, he joined a local film club, and later he argued the merits of motion pictures as a member of his school's debating society. In the early 1960s he was commissioned by the BBC to write several radio and television scripts, and a number of his early plays appeared on television as well as on stage. His first screenplay, an adaptation of his play *The Caretaker*, was filmed in 1963. Pinter was immediately drawn to the technical opportunities afforded by motion pictures, especially the ability to use and manipulate time and space for dramatic effect. He also found the close-up to be an effective way of conveying conflict and drama without unnecessary dialogue, and has commented on the usefulness of editing as a way of creating meaning visually. The subtle complexities of his plays, in which a pause carries as much meaning as spoken dialogue, translate well to the screen. Just as the themes and structures of Pinter's plays have affected his screenplays, he has also used filmic techniques on stage, including the use of a voice-over in *Mountain Language* (1988), and lighting that simulates cutting between shots in *Party Time* (1991).

Pinter's films tend to be driven by character rather than plot, focusing on human relationships. They deal with many of the same themes that his plays do, including struggles for power and domination, the complex workings of time and memory, and the fear of a menacing unknown. These themes are present in the films he has adapted from other people's work as well as those he has adapted from his own plays.

RECOMMENDED VIEWING

The Caretaker (1963), *The Servant* (1963), *The Pumpkin Eater* (1964), *The Go-Between* (1970), *The Homecoming* (1973), *The Last Tycoon* (1976), *The French Lieutenant's Woman* (1981), *Betrayal* (1983), *The Comfort of Strangers* (1990), *The Handmaid's Tale* (1990)

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Kristen Anderson Wagner

(1886–1946) and Clyde Fitch (1865–1909); and the Triangle Film Corporation, which imported dozens of prominent stage performers from New York to the Los Angeles film studios of D. W. Griffith.

The enthusiasm that greeted these photoplays and starring vehicles was short-lived. Voices that hailed them as priceless artifacts, documentations of the history of theatrical forms and performances, soon grew silent, replaced by complaints that they were hybrid monstrosities that were neither theatrical nor cinematic. As early as 1914 prominent American critics like Louis Reeves Harrison were complaining that these filmmakers were ignoring the creative possibilities of their own medium, "for screen visualization is an entirely different art, at its best when freed from the artificial limitations imposed by dramatic construction for stage performance" (p. 185).

Harold Pinter during the filming of* Betrayal *(David Jones, 1983). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

That same year several filmmakers published a series of critical attacks on photoplays in the *New York Dramatic Mirror*. Two years later, in 1916, appeared two pioneering works on film theory and aesthetics, Vachel Lindsay's *The Art of the Moving Picture* and Hugo Munsterberg's *The Photoplay: A Psychological Study*. Lindsay and Munsterberg were not denying the validity of theatrical adaptation in theory; rather, they objected to a translation process that was so closely imitative it denied any cinematic intervention or enhancement of the theatrical material. For example, Lindsay savaged *Queen Elizabeth*, saying it "might be compared to watching [a play] from the top gallery through smoked glass, with one's ears stopped with cotton" (p. 185). By contrast, he praised Griffith's Biblical epic, *Judith of Bethulia* (1914) as an example of a theatrical entertainment that had been "overhauled" by the "explosive power" of close-ups and editing and the narrative displacement of the continuities of time and space. "The photoplays of the future will be written from the foundations for the films," Lindsay predicted. "The soundest actors, photographers, and producers will be those who emphasize the points wherein the photoplay is unique" (p. 197).

The ticket-buying consumers seemed to agree. Most of the photoplays of 1912 to 1915 ultimately failed at the box office. The posturing of most of the stage-trained actors before the cameras had proven inferior to the greater subtlety of players who had begun their training before the cameras. For every Douglas Fairbanks and William S. Hart, who found greater success in the movies than on the stage, there were dozens of others, such as Sir Herbert Beerbohm Tree, William Gillette, and the comedy team Joe Weber and Lew Fields, who hastily retreated back to the stage they had forsaken.

THE NEW PROSCENIUM SPEAKS, 1926–1930

Yet, despite an intense period of maturation in the teens and twenties that saw the development of silent theatrical films displaying the unique propensities of the film medium, the talking picture revolution that began in the mid-twenties with experiments by Warner Bros. and Fox in America, Gaumont-British in England, and Tobis-Klangfilm in Europe initiated yet another spate of closely imitative theater-film collaborations. In the early thirties in France, many theatrically-oriented theater playwrights and directors, such as René Clair (1898–1981), Marcel Pagnol (1895–1974) and Sacha Guitry (1885–1957), filmed their own plays and/or staged their stories along theatrical models—notably Clair's operetta-like *Le Million* (1931), Pagnol's *Marius-Fanny-César* trilogy (1931–1936) and Guitry's *Faisons un rêve* (*Let Us Do a Dream,* 1937) and *Le Roman d'un tricheur* (*The Story of a Cheat,* 1936). Germany's storied Ufa studios (Universum Film Aktiengesellschaft) in Babelsberg was the site for numerous early 1930s musical extravaganzas, notably *Der Kongreß Tanzt* (Congress Dances) in 1931. In America in the late 1920s, Daniel Frohman and Adolph Zukor joined forces again, this time to collaborate on Paramount's *Interference* (1928), the first all-talking theatrical feature film. In a virtual repeat of their earlier pronouncements, they proclaimed a new era in theater-film cooperation. "No more will our best plays be confined to the few big cities," declared Frohman, speaking from the screen. "These plays, with their stirring drama enhanced by the richness of the human voice, will go to the whole world." By 1930 hundreds of film records of short vaudeville sketches, feature-length dramas, revues, and musical shows were once again flooding the movie houses. Actors with stage-trained voices forsook the stage and flocked to the East and West coast movie studios to face the dreaded "King Mike" (the label alluding to the primitive microphone technology of the day). *Variety* estimated that more than 205 stage personnel were working in the East and West Coast studios, including fifty-one playwrights, seventeen stage and dance directors, and ninety-five actors.

The most extensive collaborative endeavor at this time was Paramount's construction of sound stages in Astoria, New York, for the purpose of bringing nearby Broadway performers, directors, and producers as various as Fanny Brice (1891–1951), Rouben Mamoulian (1897–1987), and Florenz Ziegfeld (1867–1932) to the screen in their current stage successes. The years 1929 and 1930 saw theater and film directors work side by side in the filming of the Marx Brothers' *The Cocoanuts* (1929), *The Dance of Life* (1929, based on the play *Burlesque*), *The Doctor's Secret* (1929, based on James Barrie's *Half an Hour*), and many others. Warner Bros., in addition to bringing Broadway stars like Al Jolson to the screen and constructing a sound stage of its own in New York for theatrical adaptations—of its approximately one hundred talkies and part-talkies released by 1930, fully one-third were theatrically related—went into partnership with the Shubert brothers to finance stage productions in order to acquire advance film rights. This promised a double benefit to Warner—a ready-made supply of theatrical properties and a chain of legitimate houses in which to exhibit them. "An offer nowadays by a picture firm to bankroll a stage producer is very common," *Variety* reported on September 19, 1928. "The dialogue picture maker calculates it could produce a stage play, erect prestige for it by a Broadway run, and [photograph] the play, sending it on the road, but in the picture houses" (p. 5). (This move was later terminated on legal grounds by the Dramatists Guild.) "I believe that the plays I was doing in the theatre might be looked upon as 'highbrow,'" opined prominent Broadway actor George Arliss (1868–1946), who brought his *Disraeli* to the screen in 1929; "[and] there is no doubt that a considerable percentage of the people that came to see me in the theatre never went to the movietones [sic] at all. . . . The Warner Brothers realized that these lost sheep must be collected and brought into the fold. . . ." (p. 12).

To a significant degree, many of these theatrical shorts and features continued the tradition of close imitation of stage properties that had been seen—and subsequently abandoned—in silent photoplays. Whereas in the silent days this imitation had been largely a matter of intent, now it was a technical expedient. The cramped confines of the early sound stages and the limitations of the primitive microphones led at first to a "canned" product that was static and lifeless. Just as critiques of the silent films had included complaints that dialogue and expository titles retarded the action and that exaggerated acting styles jarred with the intimacy of the camera lens, now foes of the talkie photoplays rejected the audio-visual pleonasm of the synchronous union of image and sound, the "long photographic discussions between characters" and action that "had a repeated tendency to become too talkie and motionless." *Variety's* complaint in a review dated 13 March 1929 about *The Letter* (1929), in which Jeanne Eagels (1894–1929) recreated her stage role, that the film was "entirely a transcription of a stage work and the cinema version does little to make the subject matter its own" (p. 14) was typical. Writing in the *New York Times*, 28 July 1929, Italian playwright Luigi Pirandello (1867–1936) argued that in trying to transform itself into a theatrical event, films could never become more than a "bad photographic and mechanical copy" of a given play. And, as had happened before, several important theoretical works appeared addressing the new challenges to theatrical and cinematic identity. Joining Pirandello were Sergei Eisenstein (1898–1948) and Vsevolod Pudovkin (1893–1953) in Russia, Abel Gance (1889–1981) and René Clair in France, and Edmund Goulding (1891–1959) and George Jean Nathan (1882–1958) in America.

And, as had happened fifteen years earlier, the ticket-buying public in America again seemed to agree. By 1930 they were turning away from tedious, stage-bound adaptations such as *The Letter* in favor of films like Mamoulian's *Applause* (1929), an original screenplay that blended theatrical elements with a more cinematic non-synchronous conjunction of image and sound. And while they embraced several of the new stage-trained actors, notably Bette Davis, Spencer Tracy, Edward G. Robinson, and the Marx Brothers, they dismissed many more, such as Ruth Chatterton and Hal Skelly.

BREAKING THE NEW PROSCENIUM

It is a mistake to regard this thirty-year period as primarily a series of misguided intentions and artistic and commercial failures for both the theater and cinema establishments. Quite the contrary. Not only did thousands of plays and players reach a public to which they would otherwise have been unavailable, but the consequences of these collaborations resulted in a reassessment of each medium's artistic and commercial priorities and an exploration of alternative modes of expression. The appearance of *Queen Elizabeth* in France and Cecil B. DeMille's *The Squaw Man* (adapted from the play by Edwin Milton Royle, 1914) in America spearheaded the acceptance of feature-length films and attracted the attention of important dramatic critics. Moreover, these attempts at close theatrical imitation, lamentable as they might have seemed, served to throw into even higher relief the unique effects and propensities of the film medium. When the otherwise stagebound *The Count of Monte Cristo* displayed a few scenes in natural locales, audiences applauded. Likewise, the Belasco plays adapted by DeMille and the Lasky Feature Play Company held out possibilities for exterior filming that could not be realized on stage but which could be fully exploited on

Stage star Helen Morgan in Rouben Mamoulian's* Applause *(1929). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

film, thereby encouraging more filmmakers to quit the confines of the studio and shoot in natural locations.

Conversely, the theater's confrontation with the photographic realism of the cinema presented it with several alternatives. On the one hand, turn-of-century playwrights such as David Belasco and Eugene Walter (1874–1941) produced plays that attempted to rival the film spectacle (*The Girl of the Golden West*, 1905; film version 1915) and the intimate drama (*The Easiest Way*, 1909; film version 1917). On the other hand, as if in recognition of the folly of this sort of rivalry, the anti-realist movement, which had already begun in Europe in the 1880s with the symbolist theater of Stéphane Mallarmé (1842–1898) and Maurice Maeterlinck (1862–1949) at the Théâtre d'Art and the Théâtre de l'Oeuvre, gained headway in the new century in Paris with the experiments of Jacques Copeau's Theatre du Vieux Colombier, in Russia with Nikolai Evreinov (1879–1953) and Vsevolod Meyerhold (1874–1942) at the Moscow Art Theatre, and in Germany with the expressionist theater of Ernst Toller (1893–1939) (*Man and the Masses*) and Georg Kaiser (1878–1945) (the "Gas" Trilogy), in Italy with the Futurist "synthetic drama" of Filippo Marinetti (1876–1944) (*Feet* and *They Are Coming*, 1915) and in America with the expressionist-influenced works by Elmer Rice (1892–1967) (*The Adding Machine*, 1923), John Howard Lawson (1895–1977) (*Processional*, 1924), and Eugene O'Neill (1888–1953) (*The Emperor Jones*, 1920 and *The Hairy Ape*, 1922). O'Neill was only one of many playwrights and producers who were outspoken in their rejection of cinema, referring to it as "holding the family Kodak up to ill-nature." He wrote, "We have taken too many snapshots of each other in every gracious position; we have endured too much the banality of surfaces" (Cargill, p. 525).

TONY RICHARDSON

b. Cecil Antonio Richardson, Shipley, Yorkshire, England, 5 June 1928, d. 14 November 1991

Stage and screen director Tony Richardson was a major shaping influence in British theater and film during the 1950s and 1960s. Born the only child of a pharmacist in the West Riding region of Yorkshire, he was educated at Ashville College, Harrogate, and Wadham College, Oxford. After earning a B.A. in English Literature in 1951, he enrolled in the Director Training Program at the British Broadcasting Corporation. During the next four years he not only directed several notable television productions, including Shakespeare's *Othello* (1955), but completed his first film, a short independent documentary called *Momma Don't Allow* (1955), which helped inaugurate the iconoclastic Free Cinema movement.

Richardson brought this rebellious attitude to the stage when he and George Devine co-founded the English Stage Company and its performing arm, the Royal Court Theatre, in 1956 and promptly discovered British playwright John Osborne, whose bitterly sardonic attacks on social and political mores in *Look Back in Anger* (film 1956, 1958) and *The Entertainer* (film 1957, 1960) revolutionized virtually overnight the face of contemporary British theater. Richardson adapted both plays to the screen for his own production company, Woodfall Films.

For the rest of his career, Richardson continued to divide his energies between the stage and screen in both Europe and Hollywood. His theatrical projects included Shelagh Delaney's *A Taste of Honey* (film 1960, 1961) and a groundbreaking version of *Hamlet* at the Roundhouse Theater in Camden Town (both of whom he later adapted to the screen). But it is his screen work upon which Richardson's reputation primarily rests today. His movies may be divided into three groups—his literary adaptations (*Tom Jones*, 1963; *A Delicate Balance*, 1973; *The Hotel New Hampshire*, 1984); his original films (*The Charge of the Light Brigade*, 1968; *The Border*, 1982; and *Blue Sky*, 1994); and his television projects (*A Subject of Scandal and Concern*, 1960; *Beryl Markham: A Shadow on the Sun*, 1988).

"Perfection is not an aim," proclaimed Richardson about his work in Free Cinema and in the theater. "We reserve the right to fail." For awhile, those brave words fueled the brilliant experiments of his early career. However, his stubborn and unpredictable individuality, coupled with a penchant for spontaneity and a zest for bizarre humor, led to the erratic achievements of his later years. Critics savaged the caricatured humor of *The Loved One* (1965), the alleged pompousness of *A Delicate Balance* and the grotesquerie of *Hotel New Hampshire*.

Richardson's last film, *Blue Sky*, an indictment of American nuclear testing, was well received. However, the accolades came too late. Completed in 1990, the film was shelved for almost five years before its release. Richardson, in the meantime, had died from complications of AIDS in 1991.

RECOMMENDED VIEWING:

Mama Don't Allow (1955), *Look Back in Anger* (1958), *The Entertainer* (1960), *A Taste of Honey* (1961), *The Loneliness of the Long Distance Runner* (1962), *Tom Jones* (1963)

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John C. Tibbetts

Ironically, many of these antirealistic or anti-naturalistic alternatives found their roots, or at least their parallels, in cinematic precedents. Pudovkin compared Meyerhold's experiments in fractured scenes with the montage practices of film. Munsterberg related the non-linear sequencing in several plays to cinematic flashback techniques. O'Neill confessed that a viewing of *Das Kabinett des Doktor Caligari* (*The Cabinet of*

Tony Richardson during the production of* Hamlet *(1969).
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Dr. Caligari, 1920)—itself a cinematic record of German expressionist theater—''sure opened my eyes to wonderful possibilities I had never dreamed of before.'' Motion pictures as much as antirealist theater directly influenced the stage work of other American playwrights, like Rice and Lawson.

Meanwhile, motion pictures were being incorporated into stage presentations as early as 1896 when, according to the *North American Review*, projected films were utilized as scenic ''backdrops.'' Writing in the September 1896 issue, George Parsons Lathrop speculated that the movies could render ''painted scenery unnecessary in plays performed by flesh-and-blood actors'' and ''heighten theatrical verisimilitude'' (p. 377). Before turning exclusively to film production, stage magician Méliès incorporated film footage into his platform performances at the Theatre Municipal du Chatelet and the Olympia Theatre. This practice was carried forward by German entrepreneur Erwin Piscator (1893–1966), who not only incorporated newsreels into his plays, notably *Hurrah, We Live!* (1927), but boldly called upon producers and writers to use films to provide atmosphere, such as lighting effects and moving backdrops, that would help to overcome the static illusion of the stage.

PROMINENT STAGE AND SCREEN ARTISTS

A century of theater-film interaction has seen many stage-trained directors, writers, and performers whose motion pictures bear the traces of their theatrical experience and sensibilities. In the silent period, David Wark Griffith quit the life of an itinerant player to score a spectacular success in the burgeoning film industry with smash hits *The Birth of a Nation* (1915) and *Way Down East* (1920) (both based on stage plays) in America. Mauritz Stiller (1883–1928) and Victor Sjostrom (1879–1960) quit the stage to make popular films like *Erotikon* (1920) and *Körkarlen* (*The Phantom Carriage*, 1921), respectively, for the Svenskfilmindustri in Sweden. Maurice Tourneur (1876–1961) left the French independent theater entrepreneur André Antoine (1858–1943) to come to America and direct the Mary Pickford vehicles *The Poor Little Rich Girl* (1917) and *The Pride of the Clan* (1917). After working with Max Reinhardt's (1873–1943) Deutsches Theater, Ernst Lubitsch (1892–1947) emigrated to America where he inaugurated the modern sophisticated sex farce with *The Marriage Circle* (1924) and *Lady Windemere's Fan* (1925). Sergei Eisenstein's experience with Vsevelod Meyerhold and the Moscow Art Theatre led to his revolutionary agit-prop films like *Bronenosets Potyomkin* (*Battleship Potemkin*, 1925).

The coming of sound brought to the screen a fresh crop of stage-trained directors who went on to make many popular films either adapted from plays or at least consistently displaying a theatrical sensibility. Some, like George Cukor (1899–1983) and James Whale (1896–1957), turned their backs on the stage in 1929 and devoted the rest of their careers to cinema. Others moved with equal success between theater and film. Rouben Mamoulian shifted effortlessly from premiere Broadway productions of *Porgy and Bess* and *Oklahoma!* to cinematic classics *Applause* (1929), *Dr. Jekyll and Mr. Hyde* (1931), and *Love Me Tonight* (1932). Orson Welles's (1915–1985) notoriety with the Mercury Theater productions in the mid-1930s led to an invitation from RKO to Hollywood, where, in addition to directing the groundbreaking *Citizen Kane* (1941) he made several Shakespearean adaptations, including *Macbeth* (1948) and *The Tragedy of Othello* (1952). After co-founding the Actors Studio with Lee Strasberg and instituting its famous ''method'' acting techniques, Elia Kazan (1909–2003) directed some of his greatest stage success for the screen, notably *A Streetcar Named Desire* (1951). Sidney Lumet's (b. 1924) background in New York's Yiddish Art Theatre led to directing television dramas in the early

Richard Burton as the quintessential angry young man in Tony Richardson's* Look Back in Anger *(1958), based on the play by John Osborne. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

1950s and his breakthrough film, *Twelve Angry Men* (1957).

In England, the success of the Royal Court Theatre in the 1950s spurred Tony Richardson (1928–1991), Karel Reisz (1926–2002), and Lindsay Anderson (1923–1994) to bring to the screen adaptations of plays by a new generation of playwrights of the time, such as *Look Back in Anger* (1958) and *The Entertainer* (1960), by quintessential "angry young man" John Osborne (1929–1994). In Italy, before he directed the landmark *Ladri di biciclette* (*The Bicycle Thieves*, 1948), Vittorio De Sica (1901–1974) was a popular stage actor—a profession he continued to practice between subsequent directing assignments. Similarly, actor Laurence Olivier (1907–1989) not only enjoyed a long career in the movies and also brought Shakepeare's *Henry V* (1944), *Hamlet* (1948), and *Richard III* (1955) to the screen. More recently, Kenneth Branagh (b. 1960) has continued Olivier's legacy with a dual career in theater and film, directing *Henry V* (1989) and *Much Ado About Nothing* (1993). Italians Luchino Visconti (1906–1976) and Franco Zeffirelli (b. 1923) have maintained dual careers in opera and film, occasionally bringing their own stage versions to the screen. And, of course, in Sweden Ingmar Bergman (b. 1918) continued to work steadily in theater, opera, and film. His film adaptation of Mozart's *The Magic Flute* (1975) remains one of cinema's most transcendent theatrical adaptations.

Many of today's foremost playwrights have also worked extensively, with varying degrees of success, in both theater and film. Clifford Odets (1906–1963), the best known of America's social protest playwrights in the 1930s, shifted uneasily between Harold Clurman's Group Theatre, for which he wrote *Waiting for Lefty* and *Awake and Sing!* (both 1935), and Hollywood. Although well paid for his film scripts for *None but the Lonely Heart* (1944), *Humoresque* (1946), *Deadline at Dawn* (1946), and *Sweet Smell of Success* (1957), he hated his work in cinema. However, his Hollywood experiences did inspire one of his strongest plays, *The Big Knife* (1949), which was adapted to the screen in 1955 by Robert Aldrich. In England, Harold Pinter (b. 1930),

John Osborne (1929–1994), David Hare (b. 1947), and Tom Stoppard (b. 1937) have written many screenplays, including adaptations of their own works—respectively, *Butley* (1974), *Look Back in Anger* (1958), *Plenty* (1985), and *Rosencrantz and Guildenstern Are Dead* (1990). The American playwright who most parallels their careers is David Mamet (b. 1947), who has directed several original screenplays, including *House of Games* (1987) and his own adaptations of classic plays, such as Terence Rattigan's *The Winslow Boy* (1999). Two stage-trained directors, Sam Mendes (b. 1965) and Julie Taymor (b. 1952), have demonstrated a distinctive flair for the cinema, respectively, directing the Oscar®-winning feature *American Beauty* (1999) and *Titus* (2000), a wildly postmodernist adaptation of Shakespeare's *Titus Andronicus*.

Undaunted by the restrictions of the proscenium stage and wholly cinematic in their vision of the theatrical translation to film, these new directors and writers were poised at the beginning of the twenty-first century to carry forward the tradition of intelligent dramatic adaptation. Doubtless, the advancements of 3-D and digital technology will bring new challenges to the process that will continue to redefine the very nature of that relationship.

SEE ALSO *Acting; Adaptation; Collaboration; Early Cinema; Silent Cinema*

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John C. Tibbetts

THEATERS

Throughout the twentieth century, motion pictures were screened in a host of different places, including schools, churches, parks, and retail stores. But until the use of the home VCR became widespread in the 1980s, the primary site for film exhibition was the movie theater, which offered on a regular basis—and always for the price of a ticket—a moving picture program, a social experience, and sometimes much more. "Despite the glamour of Hollywood," wrote economist Mae Huettig in 1944, "the crux of the motion picture industry is the theater" (p. 54). To a great extent, this remained true well into the late twentieth century.

From their introduction, movie theaters have varied considerably in size, architecture, technology, location, clientele, ownership, and symbolic significance. They have varied over time as well, with the first generation of nickelodeons giving way to buildings, grand or modest, that were actually constructed as film theaters, even veritable picture palaces, as they were quickly dubbed. The classical Hollywood system relied on glamorous, often huge, first-run metropolitan venues as well as more modest urban neighborhood theaters and small-town picture houses. When motion-picture attendance fell dramatically from the late 1940s through the 1970s, drive-ins provided a novel alternative to the traditional "hardtop" theater, as did art house cinemas specializing in non-Hollywood fare. The multiplex, often housed in a shopping center, became a principal exhibition site in the late 1960s and 1970s, only to be replaced by the free-standing megaplex, the latest evolution of the movie theater. Each of these theatrical screening sites offered not only a differently designed space for the public exhibition of film but also promoted a particular type of film program and provided a distinctive moviegoing experience. The various incarnations of the movie theater reflect the shifting place of cinema in the everyday life of the twentieth century.

THE NICKELODEON

By 1907 cities and towns across the United States and Canada were home to a new site for commercial amusement, the nickelodeon—an inexpensive, unadorned moving picture theater charging a mere five cents per ticket. It is difficult to ascertain when the first nickelodeon appeared. One frequently cited origin is the Nickelodeon theater in Pittsburgh, Pennsylvania, opened in June 1905 by Harry Davis, a local commercial entertainment entrepreneur. Before this date, moving pictures had often been screened in standard entertainment venues: outdoor tent shows; small-town opera houses; and, most notably, vaudeville theaters. Such sites were soon overshadowed by the nickelodeon. New theaters with names like the Bijou Dream and the Gem opened in every region, devoted primarily (though not exclusively) to screening film programs. Even if many of these theaters were short-lived enterprises, the nickelodeon boom unquestionably went a long way toward establishing moving pictures as a key form of commercial entertainment.

One reason for the remarkable jump in the number of moving picture theaters in the years from 1906 to 1909 was the increased availability of narrative film, which could be rented from film exchanges rather than purchased outright. Theaters owners thus had access to a steady stream of new product, which they presented in

Nickelodeons playing Edison Company films. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

a continuously run loop throughout the day. Along with a film program that was changed at least three times a week, nickelodeons frequently offered musical accompaniment, as well as "illustrated songs," which were vocal performances of popular tunes illustrated by colorful projected slides.

While certain nickelodeons tried to cater to a "better" clientele, the majority of the new theaters that suddenly appeared in urban downtowns, residential neighborhoods, and the main streets of rural communities made no attempt to compete in size and decor with concert halls or even local opera houses. An empty former retail store, a projector, two hundred or even fewer wooden chairs, a piano, and some sort of ticket booth would suffice to create a nickelodeon. To announce its presence and attract passersby, this new type of commercial showplace often quite literally spilled out onto the sidewalk. A decorated facade, complete with poster displays, drew attention to the venue, as did music that might be directed out toward the street. Typically open during the day and well into the evening, in certain places even on Sundays, the low-overhead nickel theater proved to be more than another faddish get-rich-quick scheme.

Early estimates from the motion picture trade press suggest that by 1910, as many as ten thousand nickelodeons were operating in the United States. As the nickelodeon boom continued, the movies increasingly became woven into the fabric of daily life, especially for workingclass audiences that could take advantage of this accessible and cheap form of public amusement. Heavily dependent on a regular clientele that lived within walking or streetcar distance, the nickelodeon both presented a nationally available product (the movies) and offered a

public, social entertainment experience that reflected the tastes of a particular community, neighborhood, or ethnic group.

Competition among theater operators was fierce, as all sought to make what might have initially been a patron's novel experience into a regular habit. From the ranks of nickelodeon operators came a number of men who would eventually shape the motion picture industry, including Marcus Loew (1870–1927) (one of the founders of MGM), William Fox (1879–1952) (founder of Fox studios), and the Warner brothers. In addition, almost immediately nickelodeons faced criticism from religious groups and civil authorities, in part because these cheap theaters attracted audiences that included women and children. Fire was also a very real danger, given the flammability of the 35mm nitrate film then in use. The danger was especially great for the large number of projectionists (or "operators") that the burgeoning industry required. Municipal building and safety codes were instituted to regulate the construction of projection booths, the seating arrangement, and the means of entry and exit. City license fees afforded another form of regulation.

THEATERS BUILT FOR THE MOVIES

The nickelodeon boom echoed throughout North America between 1906 and 1910, and in some regions, this type of low-overhead, barebones moving picture theater remained a viable business venture well into the 1910s, especially in villages and small towns. But the competition for the commercial amusement market and the desire to reach a broader—and likely more middle-class—audience meant that the simple storefront nickelodeon increasingly gave way to larger, more pretentious, and more permanent venues. Theaters originally built for stage productions and vaudeville were refitted to house moving picture shows, as were other retail spaces. Fenced-in, open-air theaters, called airdomes, made moviegoing an appealing activity on summertime evenings, especially in St. Louis, Missouri, and other larges cities, as well as small towns, across the American Midwest. Most important, buildings, like the Regent Theatre in New York City (built in 1912), began to be specifically designed for moving picture presentation. Since these buildings frequently had balconies, full-size stages, and even dressing rooms, they differed little in design from legitimate theaters of the period. Nonetheless, the construction of buildings designated as moving picture theaters signaled the growing prominence of film in the field of commercial amusement, as well as the increasing visibility of the movies in daily life.

Sometimes with considerably more than five hundred seats, these new moving picture theaters promised a blend of comfort and elegance to rival established urban theaters and the all-purpose, small-town venues, generically referred to as "opera houses." Such movie theaters typically featured electrically illuminated marquees, inviting foyers, decorative terra cotta facades, wood-paneled walls, marble or carpeted floors, and plushly upholstered chairs. They boasted of their modern air circulation and heating systems, in addition to fireproof projection booths and up-to-date safety precautions. Advertising often foregrounded these design features in an attempt to expand the social class makeup of the audience and to waylay public concern about the potential hazards of the movie theater, especially for children.

At the same time, since many of these theaters had one or two balcony sections, exhibitors could strictly segregate their patrons, sometimes by age or social class, but most often by race, with the less desirable balcony being "reserved" for African Americans. Even in the nickelodeon era, so-called "colored theaters" had begun to appear that catered specifically to African American audiences. With racial segregation a fact of everyday life well into the 1950s and 1960s, "colored" theaters—in a few cases owned as well as operated by African Americans—were a prominent feature of African American communities across the United States, especially in the sound era. More than four hundred such theaters were in operation in the early 1940s and even more in the immediate post-World War II period.

The movie theaters that began to appear in early 1910s were often equipped with well-appointed washrooms and lounges, whose attendants joined an increasingly large corps of movie theater employees: uniformed ushers and doormen, ticket-takers, projectionists, and musicians. The presence of these workers helped to link the theater to the community or neighborhood where it was located, a connection that was underscored when the theater was made available for charity events, amateur shows, and even public school outings.

In addition to their increasingly long and ambitious film programs, the new wave of movie theaters continued to feature musical entertainment, long after the illustrated song had ceased to be a regular part of the bill. Mechanical instruments like the Wurlitzer Photoplayer provided both musical accompaniment and sound effects. Even smaller theaters began to employ live "orchestras"—which, in practice, could mean anything from a drum-piano duo to an eight-piece ensemble performing in the pit in front of the stage.

PICTURE PALACES

Among the countless movie theaters built in the early and mid-1910s, a few metropolitan venues, like the

THOMAS W. LAMB

b. Dundee, Scotland, 1871, d. 26 February 1942

Thomas W. Lamb was the most important of several notable architects who had a significant effect on the design, prestige, and cultural role of the American movie theater during the age of the picture palace. Lamb (and his firm) designed more than three hundred theaters, primarily in the United States but also in Canada, England, Australia, and South Africa.

Born in Dundee, Scotland, in 1871, Lamb moved to the United States in 1899 and soon thereafter graduated from Cooper Union Institute with a degree in architecture. After working as a city building inspector, Lamb was hired by William Fox (future head of Fox studios) in 1909 to design his first major project, the City Theatre, in New York City. When called on three years later to design the Regent Theatre, which was promoted as the first high-class theater built expressly to screen motion pictures, Lamb devised a facade borrowing from Italian renaissance architecture and an auditorium that featured clear sightlines for all seats.

Then followed a series of major theaters designed by Lamb, primarily in midtown Manhattan, including the Strand (1914), the Rialto (1916), and the Rivoli (1917), with its facade of white-glazed terra-cotta columns resembling the Parthenon. Lamb's position as the preeminent theater architect in the United States was sealed when he designed what was to be the world's largest theater, the Capitol, which opened in October 1919. For the 5,300-seat Capitol, Lamb relied on huge fluted columns, heavy damask curtains, a grand dome, and extensive silver leaf decoration. Like the Capitol, Lamb's other theaters in this period (including venues in Brooklyn, Philadelphia, and Cincinnati) reflected his indebtedness to eighteenth-century British architect Robert Adam, whose neoclassical buildings were influenced by ancient Roman architecture.

In the mid-1920s Lamb's theaters became much more ornate, drawing, for example, on the flamboyance of the Italian baroque. In picture palaces like Loew's Midland Theater in Kansas City and the Fox in San Francisco, Lamb offered what he called "something more gay, more flashy" that would captivate audiences with its splendor. By the late-1920s Lamb's theaters became even more exotic, borrowing freely and combining elements from so-called "Oriental" designs (Persian, Hindu, and Byzantine) as well as European motifs. Lamb even borrowed from fellow theater architect John Eberson, and created a series of "atmospheric" theaters, where the traditional domed ceiling was replaced by a facsimile of the sky and the auditorium walls were decorated to resemble the interior of a garden or elegant patio. Lamb's work continued in a much different direction in the 1930s with designs for the art-deco styled Trans-Lux newsreel theaters.

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Gregory A. Waller

3,000-seat Strand Theatre in New York City (opened in 1914), set a new standard for opulence and size, initiating what would become the age of the picture palace. The term itself is difficult to define, though "picture palace" is generally taken to mean a multi-leveled venue with at least fifteen hundred seats; a fan-shaped auditorium; a complete stage and orchestra pit; a Mighty Wurlitzer or some other theater organ; state-of-the-art projection and lighting equipment; luxurious décor; ornate architectural features; and a massive, brightly lit facade that gave the theater an inescapable presence when viewed from the street. (The largest picture palaces, containing more than two thousand seats and located in a metropolitan downtown area, were also referred to as "deluxe" theaters.) A virtual army of well-trained, uniformed service employees staffed the well-appointed restrooms of the picture palace and guided patrons through a grand lobby, up a sweeping staircase, down wide promenades, and into the multi-tiered auditorium. Through the initiative of theater owners like Balaban and Katz (operating in Chicago), air conditioning became another selling point of the picture palace by the late 1920s. All these elements collectively made the picture palace not only an architectural showpiece that

stood out in the busy shopping district but also an experience quite distinct from the mundane.

Architects like Thomas W. Lamb (1871–1942) and John Eberson (1875–1965) were key figures in developing the opulent style of the American picture palace, which could vary quite dramatically from theater to theater, while always being an exercise in extravagance and ostentatious grandeur. Such theaters might be organized around a single theme—for example, a Spanish, Persian, and Chinese motif, which would be evident in the interior wall treatment, lighting, stage design, carpeting, fixtures, and furniture. The goal was to create an environment where the movies were only one part of a larger entertainment experience.

Eberson specialized in what were known as ''atmospheric'' picture palaces, beginning with the Majestic in Houston, Texas, which was built in 1922. The auditorium in an Eberson theater was constructed to resemble a magnificent courtyard or exotic garden, overflowing with decorative detail and covered with a plaster ceiling built to resemble an open sky filled with moving clouds or twinkling stars. Other architectural firms also had a significant influence on the design of the American picture palace, most notably Rapp and Rapp, which designed theaters in Chicago, St. Louis, and a number of other cities for Balaban and Katz and for Paramount studio's Publix Theater chain.

Theaters like Manhattan's 6,200-seat Roxy (opened in 1927), designed by Walter Ahlschlager and billed as the ''cathedral of the movies,'' came to symbolize the excess and grandiose ambitions of the 1920s picture palace. As might be expected, the most deluxe theaters were found in New York, Chicago, Detroit, and Los Angeles, though a host of smaller cities, including Minneapolis, Minnesota, Portland, Oregon, and Jersey City, New Jersey, could boast of having world-class picture palaces, often built as part of the Loew's or Fox first-run theater circuits. Fewer than seventy-five deluxe theaters were operating at the end of the silent film era, yet these metropolitan venues provided a disproportionately large share of the box-office revenues for the major Hollywood studios.

At the same time, the studios also depended on the distribution of their continuous stream of features, shorts, and newsreels to the twenty thousand other movie theaters in the United States. Even with the construction of deluxe palaces, the average size of the movie theater in the late silent era remained around five hundred seats, approximately the same as it had been in the mid-1910s. In other words, most spectators experienced the movies not in a magnificent picture palace but in a much more modest and less spectacular venue, probably located in the same business district where they bought groceries, got haircuts, and shopped for dry goods. However, the elaborate design, luxurious interior decoration, and commanding street presence of the picture palace did constitute an ideal toward which smaller theaters might aspire as they were periodically remodeled or updated.

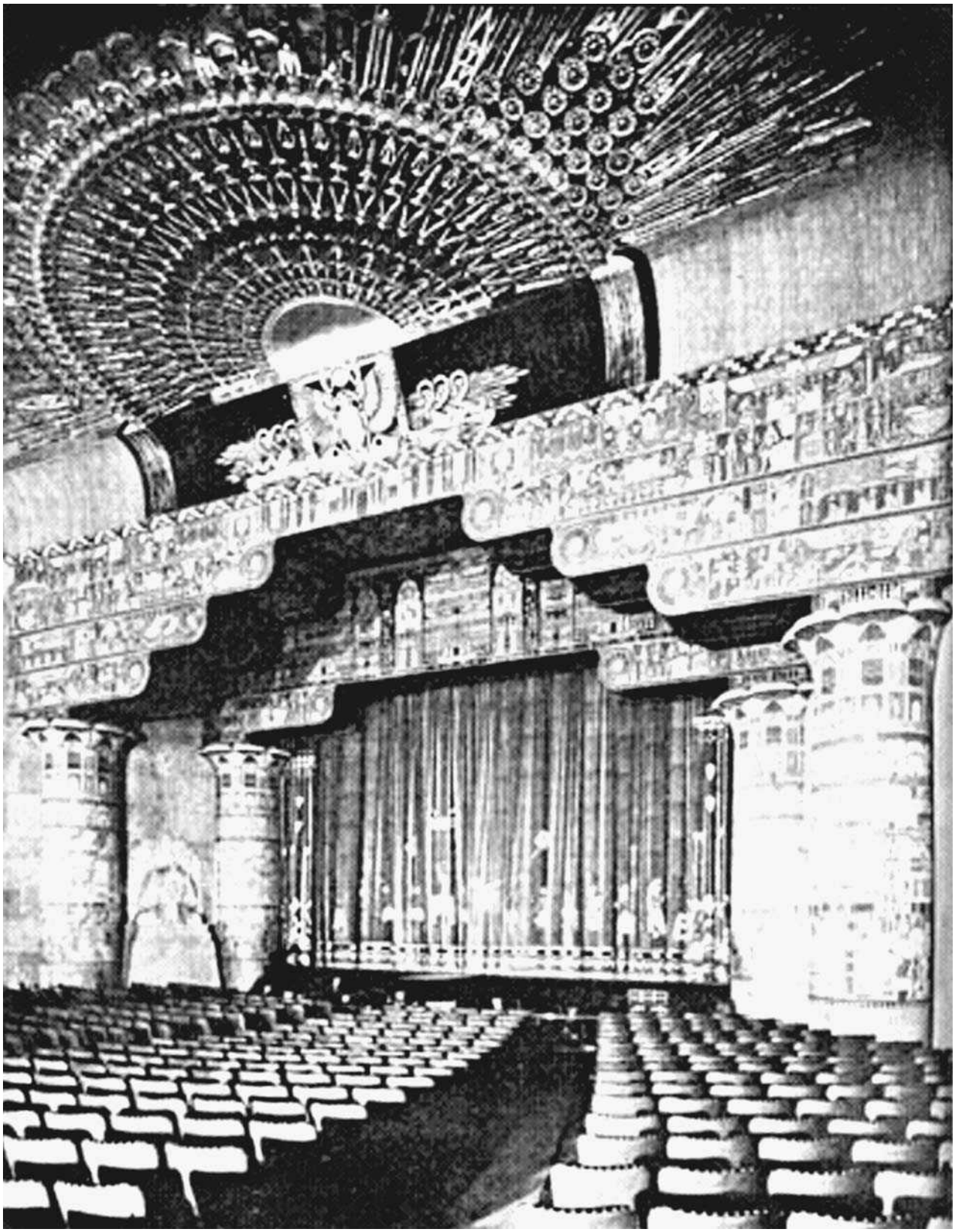
The picture palace quickly came to occupy a privileged symbolic position in writing about the ''golden age'' of the movies. If the picture palace has had a long life as an icon signifying a spectacular and glamorous Hollywood, as a building it was very costly to operate and maintain. The picture palace was also linked to the economic fortunes of the downtown area where it almost always was located. By the 1950s, these once-grand theaters began to be razed or transformed for other uses. Restoration work at the end of the twentieth century rescued a small number of America's picture palaces. An object of nostalgia and community pride, the preserved picture palace (like the Grand Lake Theatre in Oakland, California) was usually not reopened as a movie theater; instead, it was restored to serve primarily as a multi-use community theater and venue for high-culture performances.

WIRING FOR SOUND

The American film industry's transition to sound, which began in 1927 and was completed by 1930, had an immediate effect on the nation's movie theaters. The cost of installing a sound system—''wiring for sound,'' as it was called—could be prohibitive for the independent owner-operator of a small theater. There were competing sound systems, and each system required the purchase of new projection equipment in addition to speakers. Costs for converting theaters to sound had dropped significantly by 1929, though the investment could still run as high as seven thousand dollars for even a small theater. Good quality sound reproduction might even entail the redesigning of the auditorium itself to improve acoustics, as well as the installation of a quieter heating and cooling system. (The transition to sound thus indirectly led to an increased use of air conditioning.) On the positive side, the novelty of sound became, in the short term, a major drawing card for theaters.

Particularly from the late 1920s through the mid-1930s, the state of sound film technology required that projectionists be responsible for the audio as well as visual quality of the movies screened. Staffing of the movie theater changed as well with the introduction of sound, as talkies quickly replaced the regular live entertainment that had always been part of the moviegoing experience.

In effect, with Hollywood fully committed to the production of sound films, theater owners had no choice except to wire for sound, sell out, or close. Approximately two-thirds of the fifteen thousand theaters in the United States were wired for sound by 1930, as the new



Interior of Grauman's Egyptian Theatre c. 1930s. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

technology spread to small- and medium-sized theaters outside of first-run venues in major cities. The problems caused for theater owners by the industry's rapid transition to sound were compounded with the increasing economic effects of the Great Depression, which began in 1929. The *Film Daily Yearbook* estimated in 1933 that no more than half of the movie theaters in certain parts of the United States were actually wired for sound and open for business. At the same time, after a period of unbridled expansion and acquisition, major theater chains owned by Paramount, RKO, and Warner Bros. went into receivership, often meaning that the control of theaters reverted to individual owner-operators or to regionally based companies.

BEYOND THE PICTURE PALACE

Coupled with the economic woes of the 1930s and the costs of wiring theaters for sound films, exhibitors also faced the increasingly widespread popularity of radio (with its "free" entertainment). In addition, a burgeoning nontheatrical market for moving pictures had emerged with the growing availability of 16mm sound projectors in the later 1930s. Exhibitors increased efforts to attract audiences to the theater by lowering ticket prices and relying on special promotions, contests, and double-feature programs. Decreased costs made air conditioning a more available amenity by the later 1930s, so that the movie theater became one of the first public sites to offer ordinary citizens the luxury of climate-controlled comfort. At the same time, the sale of candy and, especially, popcorn emerged as a crucial source of revenue for the exhibitor, with carbonated soft drinks soon to follow in the 1940s. Vending machines and, eventually, a larger and more elaborate concession stand became a standard component of the movie theater. Concession sales often brought more profit to the theater than box office receipts.

The 1930s also saw a marked drop in the number of new theaters—and picture palaces, in particular—being constructed. However, even small-town venues that depended on rural audiences had long realized that periodic renovation and updating to decor as well as equipment was a sensible business practice that associated the theater with the "modern." Art deco design, with cleaner lines and less surface decoration, became a more prominent feature in renovated theaters and the relatively few newly constructed theaters. This style was featured in one of the few new theatrical ventures to emerge in the midst of the Depression: the small but sleekly designed newsreel theaters operated by Trans-Lux and other companies in major metropolitan areas. Equipped with an innovative rear-projection system, the first Trans-Lux theater opened in New York City in 1931, creating a trend that flourished during World War II and continued until the introduction of commercial television.

One architect who did continue to design striking new and remodeled theaters during the 1930s was S. Charles Lee (1899–1990), who worked principally in California. For example, Lee's streamlined aesthetic, which made ample use of rounded forms, horizontal lines, and industrial material (aluminum, glass, and chrome), was especially evident in the Academy Theatre, which was built in 1939 in Inglewood, California. Other architects, including, most notably, Ben Schlanger, also argued in the mid-1930s for an even more austere and efficient type of modern theater, designed and built exclusively for screening moving pictures and intended to maximize the viewing experience. In some respects, these ideas were not fully implemented until the emergence of the megaplex theater complexes of the 1980s and 1990s.

DRIVE-INS AND ART CINEMAS

Shrinking movie attendance from the late 1940s into the 1950s, coupled with the increasing suburbanization of America, led to a new round of theater closings as well as to certain technological innovations intended to underscore the superiority of the big-screen experience over the small, black-and-white image of home television. Preeminent were much-publicized wide-screen processes, which offered images wider and more horizontal than the standard "academy" ratio found on television. Although wide screen had been experimented with at various times in film history, it did not become a key selling point for Hollywood until the mid-1950s. To project wide-screen CinemaScope or VistaVision films, theaters needed to convert projectors as well as install a new screen. (Additional speakers for stereo sound were another option, more likely found in high-end theaters.) This upgrading was costly, but deemed necessary if theaters were to offer an experience that drew customers away from their television sets and back to the movies.

Another, more significant lure for moviegoers in the 1950s and beyond was the drive-in theater, which began in the United States, spread to Canada, and eventually even to Australia. In 1933 the first drive-in, called the Automobile Movie Theatre, was opened by Richard M Hollingshead Jr. in Camden, New Jersey. It accommodated four hundred cars arranged in a terraced and ramped space, allowing for relatively unobstructed sight lines toward the mounted screen. Fewer than three hundred drive-ins had appeared by the end of World War II, but by 1958 the number across the United States hit a peak of almost six thousand. They then constituted almost half of the nation's total screens, with many drive-ins to be found in rural areas or near smaller towns,

where setup costs were low and commercial amusements rare. Construction of drive-ins in suburbia accelerated in the late 1950s, driven by the availability of inexpensive land, the shifting demographics of America, and the ubiquity of the automobile.

Drive-ins, sometimes equipped with small playgrounds and picnic areas, offered ease of parking and access, a decidedly homey and informal atmosphere, an opportunity for an inexpensive family night out, and a site that promised relative freedom (and even privacy) for teenagers on dates. Cafeteria-style snack bars became a substantial source of income, offering hot dogs and pizza as well as candy, soft drinks, and popcorn. Live entertainment sometimes served as another drawing card. Even under the best circumstances, the drive-in was not an optimal venue for viewing motion pictures: high-quality screens were expensive to erect; twilight washed out the projected image, which could be proportionally quite small; and sound quality was poor because of portable speakers, though eventually some drive-ins transmitted movie soundtracks through car radios.

While drive-ins initially competed with indoor theaters for mainstream Hollywood movies, even gaining access on occasion to first-run releases, these outdoor venues eventually began to be associated primarily with more marginalized types of programming, often low-budget genre movies well outside the boundaries of standard family fare: teenpix in the 1960s; horror films; softcore sexploitation; and even, during the 1970s, X-rated fare. By the early 1990s, fewer than nine hundred drive-ins (including some multiscreen venues) remained in business, sometimes operating as swap meets and flea markets on the weekends.

Paralleling the rise of the drive-in was the abandonment, demolition, or conversion of a great many urban movie theaters, both pictures palaces and smaller neighborhood venues (which sometimes became churches or markets). Some larger downtown theaters stayed in business by shifting to Spanish-language films or to low-budget fare, like the wave of horror and science fiction films that emerged in the 1950s.

At the other end of the film exhibition business from the drive-in was the art cinema, whose roots were in small, metropolitan-area theaters that opened in the 1920s and 1930s like New York City's International Film Arts Guild and Little Carnegie Playhouse. Such venues targeted a well-to-do clientele by screening otherwise unavailable films that were experimental, foreign-language, or in some other way identifiable as "art" rather than commercial entertainment. By the early 1950s, the art house or, in industry parlance, "sure seater," was gaining popularity, not only in metropolitan centers but also in smaller cities and towns that were home to colleges and universities. Catering to an adult audience and often charging appreciably higher ticket prices than ordinary movie theaters, the typical art house was a newly constructed theater of approximately five hundred seats or a refurbished older venue, intimate and decorated with an eye toward modernist design rather than picture palace exoticism. Coffee was the concession of choice, complementing the films screened, which might include revivals of classics as well as new non-American films. Attendance at such theaters peaked in the 1960s and 1970s, before the widespread diffusion of the home VCR allowed for a different type of art film distribution.

FROM MULTIPLEX TO MEGAPLEX

Before 1960, a few theaters had been built in shopping centers. There were even rare attempts to create twin cinemas, so-called because they included two separate auditoria with a common foyer and box office. But the multiplex was very much a product of the 1960s, usually credited to Stanley H. Durwood (1920–1999), who built his first twin cinema in Kansas City, Missouri, in 1963. Housed in a suburban shopping center, Durwood's multiplex used the same projection facility and concession stand for both (one seating three hundred, the other four hundred). The concept proved profitable and repeatable, and Durwood's American Multi-Cinema (AMC) company quickly became one of the major theater chains in the United States.

The years from 1965 to 1970 saw approximately one hundred new shopping center theaters open annually in the United States, each promising ample parking, an array of retail stores, and more than enough room for an inexpensive multiplex. This new type of venue flourished while the total number of movie theaters in the United States remained relatively constant, at fewer than ten thousand (40 percent of which were drive-ins). The multiplex trend extended to urban settings, as certain picture palaces were remodeled to house multiple screens.

As the multiplex evolved after the mid-1960s, it came to feature up to eight box-shaped theaters, each seating usually fewer than three hundred patrons. When built within shopping malls, multiplexes became even more conveniently integrated into an inclusive, teenage-friendly retail environment. Small screens and cinder-block walls that provided poor soundproofing made the multiplex, at best, a marginally satisfactory site for watching the movies. One improvement in the 1960s that greatly benefited the multiplex was the introduction of the powerful xenon bulb, a steady-burning, long-lasting light source that replaced the carbon arc in motion picture projectors. Increasingly automated platter projectors allowed for the entire program (trailers, advertise-

ments, and feature film) to be placed on one reel that required no rewinding. Theoretically, at least, an untrained projectionist could simultaneously run all the screenings in a multiplex.

The 1970s saw significant improvement in the quality of theatrical sound reproduction, first with the introduction by Universal in *Earthquake* (1974) of "sensurround," then with the increased use of the highly influential Dolby noise reduction system in films like *Star Wars* (1977) and *Saturday Night Fever* (1977). By the mid-1980s, Dolby had become the industry standard, and the large number of new theaters constructed in the 1980s and 1990s prominently featured state-of-the-art sound systems, like Lucasfilm's THX and Sony's Dynamic Digital Sound, which made the audio experience an increasingly essential aspect of theatrical film exhibition.

The new multiscreen theaters built after the mid-1980s, called megaplexes, differed significantly from the boxy mall or shopping center twin cinemas. Offering fifteen or more screens under the same roof, the megaplex was typically housed in a spacious, freestanding building, surrounded by a vast parking lot and easily accessible by car. In more urban locations, the megaplex might be situated within a shopping mall, like the Beverly Center Cineplex in Los Angeles, built in 1982 by the Canadian Cineplex theater circuit, which would soon become Cineplex Odeon, one of the top theater chains in North America. Cineplex Odeon is often credited with beginning the era of the megaplex. The theater construction boom in the United States and, eventually, in much of Europe and Asia, that lasted well into the 1990s meant that the megaplex became the predominant type of movie theater during a period of surprising growth for the motion picture industry. Between 1988 and 1998 the total number of screens in the United States rose from twenty-three thousand to thirty-four thousand, while screens in western Europe rose ten percent (to over twenty-three thousand) and in Asia—exclusive of China—remained roughly constant.

Promoted and, in part, designed as entertainment "destinations" or "complexes," megaplexes often featured video arcades, flashy interior design, extensive concession areas, computerized ticket counters, and indoor cafes. Especially in comparison to the shopping center multiplex of a generation earlier, megaplexes promised an enriched moviegoing experience, with comfortable stadium seating arranged to provide each spectator with an unobstructed view of a screen that was appreciably larger in relation to the auditorium size than had previously been the case. Having twelve auditoria (with different seating capacities) under one roof allowed for great flexibility in maximizing box office receipts over the short and longer term, as a highly publicized blockbuster might open on five screens and within two weeks be cut back to one or two of the smaller screening sites.

From the nickelodeon to the megaplex, the movie theater has proven to be a remarkably durable and varied commercial entertainment enterprise. It is a site that has deeply shaped the way countless spectators have experienced the movies.

SEE ALSO *Art Cinema; Distribution; Early Cinema; Exhibition; Silent Cinema; Sound; Technology*

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THIRD CINEMA

Third Cinema is a descriptive and a prescriptive concept that in practice is linked to, yet extends beyond, the historical emergence of "Third World cinema" in West, Southeastern, and Eastern Asia; Africa; Latin America; and the Pacific Basin in the mid-twentieth century. Whereas Third World cinema is loosely tied to processes of decolonization and nation-building and includes industrial filmmaking in its scope, Third Cinema is an ideologically charged and aesthetically meaningful term that denotes the adoption of an independent, often oppositional stance towards commercial genre and auteurist cinemas emanating from the more developed, Western (or Westernized, in the cases of Israel and Australia) capitalist world. As such, Third Cinema is both less geographically bound and more actively shaped by anti-imperialist and counterculture movements that emerged during the 1960s. It points to the inherent power of cinema, as a modern medium of communication, to effect sociopolitical transformation within nations and across continents; and it frequently blends a socialist concern with workers' (and other oppressed peoples') emancipation and democratic access to the media with a commitment to cultural self-determination and artistic innovation.

Optimally, spectators of Third Cinema are enlightened as they critically confront their own reality through an audiovisual (rather than written or academic) analysis and recognize, in the portrayal of others' struggles, circumstances and aspirations that relate to their own. For filmmakers and cultural policymakers, Third Cinema involves the search for a sustainable and socially relevant means of artistic expression in underindustrialized and politically unstable or repressive conditions, while striving to promote solidarity among all peoples that have experienced, or continue to grapple with, the yoke of (neo) colonialism, with its racist, ethnocentric, classist, and sexist underpinnings. Third Cinema thus takes areas of national life often neglected by official discourse and industrial cinema and thrusts them into the international limelight. Broadly defined, Third Cinema can be produced with or without the support of the state, and directed by amateurs as well as seasoned professionals. It calls attention to parafilmic activity as well as to textual content, exploring alternative modes of production, distribution, and exhibition, sources of aesthetic inspiration, and even the meaning of the terms "professional," "mass," and "art" as they relate to cinema.

ORIGINS AND PERMUTATIONS

The term "Third Cinema" was coined in an interview with the Argentine Cine Liberación group, published in the journal *Cine Cubano* (March 1969), and was then more fully developed in the manifesto "Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World," written by Fernando Solanas (b. 1936) and Octavio Getino (b. 1935), members of that group. Since its publication in *Tricontinenal* (Havana, 1969), the essay has been translated and published in many languages. Solanas and Getino begin with the premise that in a situation of neocolonialism or underdevelopment, filmmakers need to begin shaping a practice that diverges both from "First Cinema," industrial cinema that is commercially distributed for profit, which can only lead to a sense of inadequacy and impotence for neocolonized audiences; and from "Second Cinema," art cinema developed by

Glauber Rocha on the set of* Barravento *(The Turning Wind, 1962). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

talented individuals, some of whom attempt to contest the status quo, yet whose work is ultimately recuperated by the "System," if only to represent the possibility of dissent. Hollywood cinema epitomizes the former, globally hegemonic model, whereas EuroAmerican and even Latin American auteurist cinemas, taking the form of the French *nouvelle vague* (new wave) or Brazilian *cinema nôvo*, exemplify the second option. In contrast to these, filmmakers are to side with "national culture" against the culture "of the rulers" and develop films that the "System cannot assimilate and which are foreign to its needs, or . . . that directly and explicitly set out to fight the System." (Martin, *New Latin American Cinema*, p. 42).

A number of core precepts follow from this mission. First, there is the creation of interdependence between a revolutionary aesthetic and revolutionary activity, of which the cinema is but one integral component—something easier said than done. Given the political struggle of Third filmmakers on two fronts, one where resistance is put up against neocolonial cultural domination and the other where the masses become engaged in historical and ideological analysis on the way to achieving national liberation and class equality, Third Cinema faces two tasks: the demystification of neocolonial art and media (with their "universalist" discourse), and the search for a film language that reflects and advances national concerns.

These tasks require a close, and preferably dialectical, relationship between film theory and practice. Indeed, Solanas and Getino formulated the theory of Third Cinema only *after* they had shot and released the three-part documentary, *La Hora de los Hornos* (*Hour of the Furnaces*, 1968), which exhibits the form taken by cinema when it is placed in the service of the "masses" following a thorough analysis of the contemporary economic, social, and political conjuncture. It is an essay film, incorporating documentary footage from a wide range of sources (including those antagonistic to the filmmakers' project), in which facts are presented and analyzed by way of intertitles and voice-over narration that often disrupt the spectator's immersion in the diegetic spaces of the images. According to Solanas and Getino's formulation, documentary is most instrumental in developing Third Cinema—it lays bare the lived experience of the majority, counterposing "naked reality" to "movie-life," or the version of reality the ruling class

GLAUBER ROCHA

b. Glauber Pedro de Andrade Rocha, Vitória da Conquista, Brazil, 14 March 1939, d. 22 August 1981

A prolific writer and film critic as well as film auteur, Glauber Rocha was a major exponent of the Brazilian *cinema nôvo* movement. His introduction to film practice through cinephilia, rather than formal training, triggered an affinity with the French New Wave, notably Jean-Luc Godard, as well as admiration for Italian neorealists, the postneorealist Pier Paolo Pasolini, the Soviet director Sergei Eisenstein, and Orson Welles. After completing two short films in his native Bahia in 1959, Rocha joined a circle of young cineastes and critics in Rio de Janeiro—the founders of *cinema nôvo*—which led to his direction of *Barravento* (*The Turning Wind*, 1962), a stark portrait of a Bahian fishing community.

Rocha hit his stride with *Deus e o Diabo na Terra do Sol* (*Black God, White Devil*, 1964), which invokes legendary *caboclo* (mixed race) cult figures from the Northeast within an epic format that exposes the injustices suffered by the region's rural residents. Rocha never sacrificed respect for popular mythology in favor of ideological demystification, and the dialectical tension between the two, combined with a hybrid style that ranges from the minimalist and austere to the baroque and operatic, supported an allegorical dimension that is often lost on foreign viewers.

Following the 1964 military coup d'état, Rocha reflected on the failure of populism and leftist tactics in the face of fascism in *Terra em Transe* (*Land in Anguish*, 1967). Prestigious awards and critical acclaim in Europe facilitated his exile during the harshest years of the dictatorship (1969 to 1976). Outside Brazil, Rocha directed four international coproductions with Cuba, Italy, and France, including a denunciation of European colonialism in Africa, *Der Leone Have Sept Cabeças* (*The Lion Has Seven Heads*, 1969). Upon returning home, he directed documentaries on Brazilian artists Emiliano Di Cavalcanti and Jorge Amado, prior to making his film summa, *A Idade da Terra* (*The Age of the Earth*, 1980), a highly reflexive and nonlinear work that investigates the possibility of resurrection in the wake of colonialism.

As a theorist, Rocha is best remembered for his manifesto "An Aesthetic of Hunger" (1965), which calls for an organic relationship between film style and the objective conditions surrounding film production, summarized in the statement "our originality is our hunger." Thus Rocha defends the symbolic depiction of violence while encouraging formal experimentation. Notwithstanding his abbreviated life and the controversy surrounding his reconciliation with the "liberalizing" military government in the late 1970s, Rocha's legacy looms large. His slogan "an idea in the head, a camera in the hand" has inspired subsequent generations of filmmakers, and his perspectives on the Cuban revolution have been revived by his son, Eryk, in a prizewinning feature documentary, *Rocha Que Voa* (*Stone in the Sky*, 2002).

RECOMMENDED VIEWING

Deus e o Diabo na Terra do Sol (*Black God, White Devil*, 1964), *Terra em Transe* (*Land in Anguish*, 1967), *O Dragão da Maldade contra o Santo Guerreiro* (*Antonio das Mortes*, 1969), *Der Leone Have Sept Cabeças* (*The Lion Has Seven Heads*, 1969), *Cabezas cortadas* (*Cutting Heads*, 1970)

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would like the majority to consume (Martin, 1997, pp. 42, 44)—and the form of the documentary should jolt the spectator out of passivity into action. The political effectivity of Third Cinema is assisted, finally, by its circulation and screening in accessible formats (16mm) in nonconventional circuits, in the same places where the masses gather to organize themselves politically. This is a spontaneous, "guerrilla" form of cinema that is collectively produced, adapts to rapidly unfolding events, and can be useful to grass roots struggles being developed internationally; it advances the project of tricontinental revolution.

Of course, Third Cinema was not proposed solely in response to Argentina's stalled development and labor organization under military rule (1966–1971), but was inspired by the historical opportunities afforded by the defeat of French colonial power in Vietnam (1954) and Algeria (1962), the Cuban revolution (1959), and black African independence movements (mid-1950s to the mid-1970s). And it drew upon the precedent set by a previous generation of realist filmmakers who studied at the Centro Sperimentale di Cinematografia, such as Fernando Birri (b. 1925), whose *Tire Dié* (*Throw Me a Dime*, Argentina, 1960), and Nelson Pereira dos Santos (b. 1928), whose *Rio 40 Graus* (*Rio 100 Degrees F.*, Brazil, 1955) and *Rio Zona Norte* (*Rio, Northern Zone*, 1957) struck a chord with Third Cinema projects fueled by political urgency. In the sixties and seventies, Argentine Third Cinema, to which filmmakers of divergent leftist ideologies contributed (including Jorge Cedrón [1946–1980], *Operación Masacre*, [*Operation Massacre*, 1973], and the Grupo Cine de la Base), resonated with experiments elsewhere in Latin America, where filmmakers were advancing their own theories of nationally oriented, popularly based, and ideologically progressive cinema—such as Glauber Rocha (1938–1981) in Brazil, Tomás Gutiérrez Alea (1928–1996) and Julio García Espinosa (b. 1926) in Cuba, Jorge Sanjinés (b. 1937) in Bolivia, and the Grupo Tercer Cine in Chile. It also paralleled efforts in newly decolonized nations, such as Algeria, Guinea-Bissau, Mozambique, and Senegal, to develop a socially meaningful and culturally reinvigorating film practice.

While the Argentine experiment was brutally cut short by the military coup d'état in 1976, which sent most of its participants into either torture chambers or exile, manifestations of Third Cinema have subsequently sprouted in countries where "optimum" historical conditions for radical change have not been present (at least not on the same scale). Examples include films by Paul Leduc (b. 1942) and Mari Carmen de Lara (b. 1957) in Mexico, Marta Rodríguez in Colombia, Lino Brocka (1939–1991) and Kidlat Tahimik (b. 1942) in the Philippines, Isaac Julien (b. 1960) in Great Britain, Euzhan Palcy (b. 1958) in Martinique, Masato Harada (b. 1949) in Japan, Mrinal Sen (b. 1923), Girish Karnad (b. 1938), and Govind Nihalani (b. 1940) in India, Youssef Chahine (b. 1926) and Taufik Salih (b. 1927) in Egypt, and Med Hondo (b. 1936) in Mauritania. Solanas and Getino also did not rule out the possibility for Third Cinema to develop in the shadow of First Cinema, and their citation of US-based Newsreel's solidarity with Third World Liberation movements can be followed by mention of the early work of Wayne Wang (b. 1949), Lourdes Portillo, Christine Choy, Elia Suleiman (b. 1960), Haile Gerima (b. 1946), Pedro Rivera and Susan Zeig, among others.

The theory of Third Cinema has been revisited and reworked, notably by Teshome Gabriel, who in his 1985 essay "Towards a Critical Theory of Third World Cinema" (Stam and Miller, *Film and Theory*, pp. 298–316) developed an historical sequence of its development within a process of decolonization as well as a consideration of film aesthetics in relation to oral and print forms of communication. Also, Michael Martin in his *Cinemas of the Black Diaspora* has considered its points of intersection with black diasporic cinema, while cautioning against reductionism; Jim Pines and Paul Willemen in their *Questions of Third Cinema* have seen in Third Cinema a means of reinvigorating a sterile oppositional practice and aesthetic debate in the First World; and Ella Shohat and Robert Stam in their *Unthinking Eurocentrism* have expanded upon the elements of reflexivity and allegory in Third Cinema to describe a more comprehensive and flexible "Third Worldist" approach to filmmaking.

PROBLEMS AND DEBATES

It is not difficult to find fault with a concept and the political investment placed in a corresponding mode of film practice introduced over three decades ago. Nevertheless, some constructive criticisms can be, and have been, made in relation to the implications of Solanas and Getino's argument on aesthetic, ethical, and ideological grounds. The first is the problem of an intellectual and artistic vanguard: those who are familiar with the language of neocolonial cinema and thought, yet who, in seeking a alternative, strike alliances with leaders of the "masses." This is a tenuous arrangement, and it sets up a potentially troublesome tension between "means" and "ends": does film technology remain in the hands of a select, educated few, and does political education, in the form of audiovisual exposition and analysis, flow in only one direction, from the lettered to the unschooled? This contradiction is addressed by Gabriel and García Espinosa in their essay "For an Imperfect Cinema," (Martin, *New Latin American Cinema*, pp. 71–82.) Does this not pave the way for

***Glauber Rocha's* Deus e o Diabo na Terra do Sol (Black God, White Devil, *1964*).** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

paternalism, at worst, or heavy handedness at best, raising the objections of peers, such as Raúl Ruiz (b. 1941), as to the lack of attention to the rich semiotic potential of film form owing to an excess of propagandizing? Sanjinés proposed a means of attenuating the gap between filmmaker and revolutionary subject by positioning the screenwriter in the role of "interpreter and translator," so as to serve merely as an "expressive vehicle" for the people, a change that finds reflection in film form, as well as content (Martin, *New Latin American Cinema*, p. 63).

A related issue is the role of the state, in that if it is to develop autonomy from commercial imperatives, Third World cinema cannot survive without state protection and financing; yet where should filmmakers be positioned in relation to the state apparatus, especially if that apparatus is vulnerable to occupation by unfriendly representatives? This question was raised when, with the success of Juan Perón's return to power by popular vote in 1973, Getino began to work inside the state censorship board and disapproved of ongoing clandestine film activity, a stance that was answered by accusations of bureaucratic conformity with the government line. In relation to who is able to make claims on the state, and how those claims might advance Third Cinema, it is useful to note the masculinist and occidental bias in the original theories, given that approaches may vary not only according to historical circumstances (which Solanas and Getino recommend), but according to gender and ethnicity. Feminist cinema and indigenous media have had far-reaching impact on the mode of production, chosen film language, and targeted audience, which might not always be a "mass" audience, yet is viewed as no less conducive to generating change at the national level. Finally, there is the complex goal of cultural self-determination, and the extent to which a truly autochthonous media practice can develop in underindustrialized or in neo- and postcolonial circumstances. Is it possible to conceive of West African cinema without European funding and technical

assistance? Was it wrong for European directors such as Joris Ivens (1898–1989) (Chile and China), Chris Marker (b. 1921) (Chile, Cuba, Guinea-Bissau), and Gillo Pontecorvo (b. 1919) (Algeria, the Caribbean) to play an advisory and collaborative role in the development of Third Cinema? How do these "Western assisted" efforts weigh against the film initiatives of Ruy Guerra (b. 1931) (Mozambique) in Latin America, and of Santiago Alvarez (1919–1998) (Cuba) in Chile and Vietnam, which on the surface suggest a more level playing field for Third World players?

Finally, historical trends, such as the increasing frequency with which film directors work in exile or on the move, have placed question marks around the relationship of Third Cinema to a "national project," prompting Iranian-born theorist Hamid Naficy to call for acknowledgment of its intersection with an "interstitial cinema" created by exilic directors (such as Palestinians Michel Khleifi [b. 1950] and Mona Hatoum) and wandering or diasporic directors (such as Brazilian-Algerian Karim Aïnouz [b. 1966] and Flora Gomes [b. 1949] from Guinea-Bissau), as well as filmmakers of minority ethnic backgrounds working within nation-states dominated by other groups (such as Kurds in Turkey, Turkish filmmakers in Germany). On the other hand, powerful film industries have become interested in "Third World" actors, settings, and subject matter, leading to films that resemble "Third Worldist" films in strategy and theme, but are directed by industry-savvy EuroAmericans, such as Joshua Marston, whose *Maria Full of Grace* (2004) was shot in Colombia, co-produced by HBO Films and Santa Fe Productions, with Journeyman Pictures, Tucán Producciones Cinematográficas Ltda. (Colombia), and Alter-Ciné (based in Mexico City). These developments suggest that Third Cinema is still very much alive as an object of renewed analysis and debate.

SEE ALSO *Africa South of the Sahara; Arab Cinema; Argentina; Brazil; Chile; Colonialism and Postcolonialism; Cuba; Diasporic Cinema; Egypt; Ideology; Marxism; Mexico; National Cinema*

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THRILLERS

The thriller goes the grain of mundane modern life while at the same time remaining immersed in it. This concept indicates that the thriller is an essentially modern form, whose rise coincides with the arrival of urban industrialism, mass society, middle-class lifestyle, and the twentieth century. Although it is often classified as a genre, in practice the thriller spreads itself across several recognized genres. One may speak of detective thrillers, horror thrillers, spy thrillers, and police thrillers, to name just a few. On the other hand, within a single genre—say, science fiction—there may be some films that are clearly thrillers (e.g., the 1956 alien-invasion drama *Invasion of the Body Snatchers*) and others that do not fit the label so well (such as the 1971 satiric fable *A Clockwork Orange*). The thriller can be thought of as a metagenre that gathers several other genres under its umbrella, and also as a band in the spectrum that colors certain thriller-receptive genres.

The slippery concept of the thriller is best grasped by comparing it to a closely related and sometimes overlapping form: the adventure tale. Both involve a sense of departure from humdrum existence into a realm that is more dangerous and exciting. In adventure tales like *Treasure Island* (1934), *The African Queen* (1951) and *Raiders of the Lost Ark* (1981), that sense of departure is obtained by a movement out of the everyday world and into another world that is clearly removed from the sphere of mundane, modern-day life: the South Seas, the Amazon jungle, the Arabian desert. The thriller, on the other hand, remains rooted within the ordinary world, into which are brought those transforming elements (a murder, a monster, a vital secret) that charge it with a spirit of danger and adventure. Rather than transporting us to an exotic other world, the thriller creates a double world, one that is both exotic and everyday, primitive and modern, marvelous and mundane.

Other, secondary characteristics of the thriller include: vulnerable protagonists; a corresponding sense of vulnerability created in the audience through suspense and ambivalent feelings (e.g., anxiety/pleasure, sympathy for the villain); labyrinthine settings and narrative structures, the better to entangle both hero and audience; and, mainly in earlier eras, exotic elements evoking the Mysterious East.

ORIGINS OF THE MOVIE THRILLER

The thriller goes against the grain of mundane modern life while at the same time remaining immersed in it. This concept indicates that the thriller is an essentially modern form, whose rise coincides with the arrival of urban industrialism, mass society, middle-class lifestyle, and the twentieth century. In other words, the thriller is a response to a modern world that is perceived under normal circumstances to be fundamentally not thrilling. As Alfred Hitchcock (1899–1980) observed in a 1936 magazine article (''Why 'Thrillers' Thrive,'' in Gottlieb, p. 109), ''Our civilization has so screened and sheltered us that it isn't practicable to experience sufficient thrills at firsthand.'' The thriller seeks to redeem the unadventurous modern world with a spirit of old-fashioned adventure.

Although the thriller did not fully emerge until the early part of the twentieth century, it has relevant roots reaching back to the eighteenth century. Three literary antecedents are especially important: the Gothic novel,

In thrillers like* North by Northwest *(Alfred Hitchcock, 1959), the marvelous enters the world of the mundane. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

beginning with Horace Walpole's (1717–1797) *The Castle of Otranto* (1765), whose horrific, hyperatmospheric tales involved the reader in a new way, with an increased emphasis on suspense and sensation; the Victorian sensation novel, inaugurated by Wilkie Collins's (1824–1889) *The Woman in White* (1860), which adapted the sensational and atmospheric effects of Gothic fiction to a more contemporary, familiar context; and the early detective story, pioneered by Edgar Allan Poe (1809–1849) (creator of C. Auguste Dupin, 1841) and Arthur Conan Doyle (1859–1930) (creator of Sherlock Holmes, 1887), whose adventures breathed an air of momentous mystery into the modern, urban, domestic world.

The roots of the thriller can be more generally related to the rise of urban-industrial society in the nineteenth century, which created a new mass audience, along with new popular entertainment forms to serve that audience. One of the most important was the melodramatic theater, which placed a premium on action and visual spectacle, including suspenseful, last-minute rescues of heroes and heroines tied to railroad tracks, menaced by buzz saws, and dangled from precipices.

Another relevant area of nineteenth-century popular entertainment encompasses amusement parks, fairgrounds, and their thrilling rides and attractions (e.g., the roller coaster, Ferris wheel, and fun house). Like these attractions, the thriller works primarily to evoke visceral, gut-level feelings, such as suspense, fright, excitement, speed, and motion, rather than subtle or weighty emotions, such as tragedy, pathos, pity, love, and nostalgia. The thriller stresses sensations more than sensitivity; it is a sensational form.

Amusement parks and fairgrounds were among the main venues for early motion picture exhibition, which was dominated by novelty-oriented short films. A large group of these films highlighted the sensation of motion by placing the camera on moving vehicles such as trolleys, trains, boats, and elevators. Such sensations were eventually incorporated into an early film genre known as the chase film (of which the Edison Company's 1903 hit *The Great Train Robbery* is an unusually ambitious

example), using a minimal story set-up as the springboard for an extended pursuit.

The period from 1907 to 1913 saw the movie industry's growing domination by narrative filmmaking, a development most closely identified with the American director D. W. Griffith (1875–1948). Among the techniques of film storytelling that Griffith refined, the one most pertinent to the thriller is cross-cutting (i.e., cutting back and forth between related actions occurring in different places). He applied this suspense-enhancing device to melodramatic last-minute rescue situations in a number of short films made for the Biograph Company, such as *The Lonedale Operator* (1911), in which a locomotive engineer races to save his besieged sweetheart, and *Death's Marathon* (1913), whose climax intermixes a distraught wife, her suicide-bent husband, a telephone connection, and a speeding automobile.

An eccentric contributor to the evolution of the movie thriller was the serial, whose episodic structure enabled action and suspense sequences to dominate a lengthy narrative with a nearly constant succession of thrills. Evolving in the mid-1910s, early American serials frequently featured female protagonists in recurring situations of jeopardy, as indicated by such titles as *The Adventures of Kathlyn* (1913), *The Perils of Pauline* (1914), and *The Mysteries of Myra* (1916). In Europe, the serial achieved greater artistic stature, particularly in the work of France's Louis Feuillade (1873–1925). In his celebrated serials *Fantômas* (1914), *Les Vampires* (1915–1916), and *Judex* (1916), supercriminals and secret societies transform sturdy bourgeois Paris into a surreptitious, almost surreal battleground, riddled with trap doors and hidden panels, infiltrated by hooded black-clad figures who scurry over rooftops and shimmy down drainpipes, and undermined by a constant succession of reversals and disguises.

LANG, HITCHCOCK, SPIES, AND MONSTERS

Fritz Lang (1890–1976), who rivals Alfred Hitchcock as the most important director in the evolution of the movie thriller, served his apprenticeship on German adventure series featuring exotic locales, Asian motifs, and Feuillade-influenced supercriminals. He transposed these exotic and adventurous concepts into the here and now of postwar German society in *Dr. Mabuse, der Spieler* (*Dr. Mabuse, The Gambler*, 1922), an epic crime thriller that paints a broad canvas of the chaos and decadence of Weimar Germany, manipulated from behind the scenes by the mastermind Mabuse.

In his later German classics—the thrillers *Spione* (*Spies*, 1928), *M* (1931), and *Das Testament der Dr. Mabuse* (*The Testament of Dr. Mabuse*, 1933), and the science fiction film *Metropolis* (1927)—Lang elaborated his concept of the modern city as a duplicitous labyrinth honeycombed with subterranean passages, infused with a mood of pervasive conspiracy, and stratified into a flashy overworld and a shadowy underworld that disconcertingly mirror one another. Similar visions of the thriller metropolis shape later thriller movies, including *The Third Man* (Carol Reed, 1949), which explores the confusion of postwar Vienna from the top of a Ferris wheel to the depths of the city sewers; *Dirty Harry* (Don Siegel, 1971), which traverses the heights and depths of San Francisco in roller-coaster contours; and *Blade Runner* (Ridley Scott, 1982), which imagines future Los Angeles as a high-tech, low-rent dystopia.

Lang's *Spies*, in which professional German agents battle a Mabuse-like supervillain, was the most distinguished spy movie of the silent era. In the 1930s, in response to the growing international tensions of the time, the spy genre rose to a new level of prominence in both literature and film. This trend centered in Great Britain, where the leading filmmaker involved was Alfred Hitchcock. Like his literary contemporaries Eric Ambler (1909–1998) and Graham Greene (1904–1991), Hitchcock usually focused his spy stories not on professional agents but on ordinary citizens caught up in the dirty business of espionage: In *The Man Who Knew Too Much* (1934), a British couple on a Swiss holiday accidentally learn of a planned political assassination; in *The 39 Steps* (1935), a London man stumbles upon a plot to steal vital British military secrets. The "amateur-spy" story enhances such thrilleresque qualities as the vulnerability of its inexperienced protagonists and the undermining of ordinary existence by alien forces.

Lang was one of the major directors associated with the German expressionist cinema, whose moody style, well suited for expressing such feelings as tension and fear, exerted a strong influence on thriller directors (including Hitchcock, who worked in Germany during the expressionist cinema's heyday of the 1920s) and thriller-related genres, such as film noir and the horror film. The latter enjoyed its first sustained cycle in the American cinema of the early 1930s, which produced such legendary horror movies as *Dracula* (1931), *Frankenstein* (1931), *The Mummy* (1932), and *Bride of Frankenstein* (1935). Much like the Gothic novel, these films take place primarily in exotic, antiquated settings. The more thrilleresque ploy of transposing traditional horror elements, such as monsters and witches, into commonplace, contemporary contexts was pioneered by the series of subtle, suggestive low-budget horror films including *Cat People* (1942) and *The Seventh Victim* (1943) produced by Val Lewton (1904–1951) in the early 1940s.

ALFRED HITCHCOCK

b. London, England, 13 August 1899, d. 29 April 1980

The most famous of all film directors, and the one most closely identified with the thriller, Alfred Hitchcock completed his first film in 1925. However, he did not cement his association with the thriller until the mid-1930s, when he directed five major spy films (*The Man Who Knew Too Much*, 1934; *The 39 Steps*, 1935; *Secret Agent*, 1936; *Sabotage*, 1936; and *The Lady Vanishes*, 1938). In this period, he developed such Hitchcockian trademarks as the double chase (in which a falsely suspected hero—such as Richard Hannay of *The 39 Steps*—must elude the authorities while he seeks the real culprit), the placement of sinister activities in unexpected and innocuous surroundings (the cozy pet shop where anarchist bombs are manufactured in *Sabotage*), and the shifting among different viewpoints to intensify and complexify suspense (the agonizing scene in *Secret Agent* wherein the approaching doom of a suspected traitor is intercut with the mounting anxiety of his worried wife, his whining dog, and a guilt-ridden collaborator in his assassination).

Hitchcock's interest in the spy thriller persisted after his 1939 move from Britain to Hollywood with *Saboteur* (1942) and *Notorious* (1946). However, he more frequently explored other areas, especially the psychological crime thriller, which stays closer to home as it concentrates on ordinary people caught up in crime rather than on professional criminals, detectives, or policemen. *Shadow of a Doubt* (1943), in which a teenager suspects that her beloved uncle is a notorious murderer, and *Strangers on a Train* (1951), in which a clean-cut tennis star finds himself embroiled in a madman's scheme to swap murders, are two of Hitchcock's most celebrated ventures in this vein.

In the mid-1950s, Hitchcock embarked on a series of mature masterpieces that represent the most impressive sustained achievement in the history of the movie thriller: *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), and *The Birds* (1963). This period saw an enrichment of Hitchcock's already formidable tactics of identification and point of view, more boldly undermining the spectator's stability and evoking conflicting responses to the action, while still maintaining the basic drive of suspense. In *Rear Window*, our overdetermined identification with the wheelchair-bound, voyeuristic protagonist encourages a self-conscious questioning not only of his motives but also of our own motives as spectators. In *Psycho*, our strong attachment to an embezzling secretary is abruptly severed and then replaced by a split allegiance among a disturbingly sympathetic psychopath and two more normal but less compelling characters.

Hitchcock's identification with the thriller impeded his prestige, especially in eras when socially conscious, realist, and art films monopolized critical respect. The rise of critical attitudes more receptive to genre films and directorial authorship led to a major reevaluation of his artistic stature in the 1950s and 1960s. Hitchcock's thrillers—endlessly revived, written about, taught to film students, and referenced by filmmakers—are now enshrined as cultural monuments.

RECOMMENDED VIEWING

The Lodger (1927), *Blackmail* (1929), *The Man Who Knew Too Much* (1934), *The 39 Steps* (1935), *Sabotage* (1936), *The Lady Vanishes* (1938), *Rebecca* (1940), *Shadow of a Doubt* (1943), *Notorious* (1946), *Strangers on a Train* (1951), *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), *The Birds* (1963), *Marnie* (1964), *Frenzy* (1972)

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Alfred Hitchcock on the set of* Psycho *(1960). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

HEYDAY OF THE AMERICAN CRIME THRILLER

After 1940, major developments in the movie thriller centered around various phases of the crime thriller, especially in the American cinema. This cycle began in the detective genre, particularly the hard-boiled detective story associated with such writers as Dashiell Hammett (1894–1961) and Raymond Chandler (1888–1959) and adapted by such films as *The Maltese Falcon* (1941), *Murder, My Sweet* (1944), and *The Big Sleep* (1946). In contrast to the refined, detached sleuths of whod unit authors like Agatha Christie (1890–1976) and S. S. Van Dine (1887–1939), the hard-boiled style developed a more vulnerable detective hero, susceptible to physical violence and emotional entanglements.

The hard-boiled detective film fed directly into the film noir movement that blossomed in America in the mid-1940s. First identified by French film enthusiasts, film noir (literally, "black film") earns its dark name by virtue of both its shadowy visual style and its pessimistic themes. In the spectrum of thriller protagonists, the film noir hero is one of the most profoundly vulnerable, with a passive or susceptible personality that combines with hostile outside forces to sweep him away: the milquetoast husband (Edward G. Robinson) caught in a quagmire of sexual temptation and murder in *Scarlet Street* (1945); the weak-willed hitchhiker (Tom Neal) taken for a fate-filled ride in *Detour* (1945); the nonchalant gumshoe (Robert Mitchum) enmeshed by a femme fatale in *Out of the Past* (1947); the gullible sailor (Orson Welles) gobbled by a sharkish couple in *The Lady from Shanghai* (1948).

Closely following film noir and providing a rational, affirmative alternative to its nightmare world was the semidocumentary crime film, featuring well-adjusted organizational heroes such as James Stewart's crusading Chicago reporter in *Call Northside 777* (1948) and Barry Fitzgerald's veteran Manhattan cop in *The Naked City* (1948). The most celebrated aspect of these films was their use of factual story material and nonstudio locations, which supplied additional opportunities for articulating the frisson—the tension between the ordinary world and its adventure-heightened state—that stirs the feverish pulse of the thriller. For example, the climax of *He Walked by Night* (1948) transforms Los Angeles's utilitarian storm drains into a *Phantom of the Opera* netherworld of concrete caverns and rippling shadows.

By the early 1950s, film noir and semidocumentary elements had both been absorbed into the prevailing style of the era's crime films. An impressive series of 1950s police thrillers combined the organizational heroes of the semidocumentary with the social and spiritual malaise of film noir. "Flawed-cop" films such as *Where the Sidewalk Ends* (1950), *On Dangerous Ground* (1952), and *Touch of Evil* (1958)—with anguished, deeply compromised policemen moving through expressively charged locations—represent a peak of character depth and moral complexity in the history of the movie thriller.

Flourishing around the same time as the flawed-cop cycle was the syndicate-gangster film. Whereas earlier gangster films (e.g., *Little Caesar*, 1930; *Scarface*, 1932) had drawn a sharp distinction between the criminal and straight worlds, syndicate-gangster films (e.g., *The Big Heat*, 1953; *The Brothers Rico*, 1957; *Underworld U.S.A.*, 1961) portray vast criminal organizations that reach into every corner of ordinary American life and become virtually indistinguishable from it, moving the genre closer to the thriller's characteristic creation of a double world.

MODERNIZATION, REVISION, AND REVIVAL

Whereas the classical period of the movie thriller (ca. 1930–1960) was characterized by the entrenchment of most of the central thriller-related genres (such as spy, horror, detective, film noir), the period beginning around 1960 was marked primarily by reconceptions of those genres. Key thriller categories underwent major

overhauls, ranging from subversive debunking (the detective film) to neoclassical revival (neo-noir) to revitalization, both short-term (the spy film) and long-term (the police film, the horror film).

Among the factors contributing to these new directions were the decline of the old Hollywood studio system (exemplified by its self-enforced censorship system, the Production Code) and the vogue of imported foreign films, which achieved unprecedented influence in the 1950s and 1960s. Internationally successful foreign (especially French) thrillers such as *Le salaire de la peur* (*The Wages of Fear*, Henri-Georges Clouzot, 1952) and *Les Diaboliques* (*Diabolique*, Henri-Georges Clouzot, 1955), *Du Rififi chez les hommes* (*Rififi*, Jules Dassin, 1955), *À bout de souffle* (*Breathless*, Jean-Luc Godard, 1960), and *Tirez sur le pianiste* (*Shoot the Piano Player*, François Truffaut, 1960) flaunted a more ambivalent morality, cynical tone, overt stylization, digressive structure, and explicit presentation of sex and violence than did their American counterparts. These European models left their mark on the increasingly permissive and experimental Hollywood cinema of the 1960s and 1970s, including a series of revisionist detective films (*The Long Goodbye*, 1973; *Chinatown*, 1974; *Night Moves*, 1975) that questioned the effectiveness and relevance of the traditional private eye hero so devastatingly that the detective movie has never fully recovered.

An influential foreign phenomenon of a different sort was the British-based James Bond series (inaugurated by *Dr. No* in 1962), whose colorful escapades revitalized a spy movie genre that had been constrained by the political pressures of the early Cold War. However, the Bond movies' diminished sense of the familiar and the flippant invincibility of Bond himself moved the series closer to the sphere of the adventure tale. More relevant to the central concerns of the thriller was a countermovement of pessimistic "anti-Bond" spy films, such as *The Ipcress File* (1965), *The Quiller Memorandum* (1966), and *The Deadly Affair* (1967), which featured compromised, vulnerable heroes (much like the flawed-cop films of 1950s) and questioned the ethics and effectiveness of the conventional genre hero (much like the revisionist detective films of the 1970s).

VIOLENT GENRES

Rising on the heels of the 1960s spy boom was another genre cycle featuring loose-cannon organizational heroes: the modern police thriller, ignited by such hits as *Bullitt* (1968), *Dirty Harry* (1971), and *The French Connection* (1971). These films built up the justice-obsessed lawman into a virtual superhero fighting to protect society where official institutions have failed. *Bullitt* and *The French Connection* popularized a prime demonstration of the supercop's power: the extended, spectacular car chase.

Although the supercop had much in common with James Bond and other superspies of the 1960s, he operated in a harsher, more conflict-ridden world, closer to that of the anti-Bond spy films. One of the most significant aspects of modern police thrillers is their hellish vision of the modern metropolis, presented in lurid and violent terms made possible by the demise of the Production Code. The modern police thriller has been a remarkably durable movement, encompassing the popular *Lethal Weapon* (1987–1998) and *Die Hard* (1988–1995) series; major 1990s variants such as *Speed* (1994), *Seven* (1995), and *L.A. Confidential* (1997); and a significant portion of the influential Hong Kong action cinema, whose police thrillers (especially John Woo's *Ying hung boon sik* [*A Better Tomorrow*, 1986]; *Die xue shuang xiong* [*The Killer*, 1989]; and *Lashou shentan* [*Hard-Boiled*, 1992]) counterpoint the characteristic grittiness of the genre with extravagant, operatic doses of violence and melodrama.

A thriller genre even more dramatically affected by the liberalization of censorship was the horror movie. Led by both mainstream (*Rosemary's Baby*, 1968; *The Exorcist*, 1973) and low-budget (*Night of the Living Dead*, 1968; *The Texas Chainsaw Massacre*, 1974) hits, the horror movie experienced a period of unprecedented richness and innovation that lasted into the 1980s. Two factors were especially crucial to the horror renaissance: the explicitness of the films' visceral and violent content, which earned them the label "splatter" films, and the familiarity both of their settings (most resonantly, the zombie-infested shopping mall in George A. Romero's [b. 1940] *Dawn of the Dead*, 1978) and of their monsters, who tended to be less grotesque and more unsettlingly human than those in previous and subsequent manifestations of the horror film.

The horror movie boom was extended by the stalker film. Epitomized by the long-running *Halloween* (beginning in 1978), *Friday the 13th* (1980), and *A Nightmare on Elm Street* (1984) series, the stalker film typically depicts a group of young people being systematically slaughtered by a prowling psychopath. The stalker-film cycle retained the explicit gore and familiar, non-Gothic settings of 1970s splatter films but stripped away much of their ambivalence and subversiveness, depicting a more clear-cut, externalized conflict against monsters who are distanced, superhuman, and faceless. After a period of decline, the stalker film was rejuvenated by Wes Craven's *Scream* series (1996–2000), which added an extra layer of hip postmodern self-referentiality to an already highly self-aware subgenre.

RECENT DIRECTIONS

Another recent thriller movement marked by historical consciousness is neo-noir. Recycling and reconceiving film noir's dark themes, flamboyant stylization, and convoluted structures, the neo-noir revival was spurred in the 1980s by such films as *Body Heat* (1981), *Blood Simple* (1984), and *Blue Velvet* (1986), and it continued (with an extra dollop of self-consciousness akin to that of the *Scream*-led stalker revival) in *Pulp Fiction* (1994), *Memento* (2000), *Mulholland Drive* (2001), *Femme Fatale* (2002), and *Sin City* (2005). As Hollywood films of the post-*Star Wars* era became increasingly ruled by superheroism, the neo-noir movement helped to keep alive a more vulnerable, morally ambiguous concept of the thriller hero. The highly adaptable neo-noir movement has also flourished abroad, in such far-flung locales as Scotland (*Shallow Grave*, 1994), Norway (*Insomnia*, 1997), China (*Suzhou ha* [*Suzhou River*, 2000]), Argentina (*Plata quemada* [*Burnt Money*, 2001]), Iran (*Talaye sorkh* [*Crimson Gold*, 2003]), and Latvia (*Krisana* [*Fallen*, 2005]).

Related to both horror and neo-noir is a group of 1980s and 1990s films that could be called "intimate-enemy" thrillers and are often described by the phrase "the _____ from hell"—for example, the one-night stand from hell (*Fatal Attraction*, 1987), the nanny from hell (*The Hand That Rocks the Cradle*, 1992), the roommate from hell (*Single White Female*, 1992). Anticipated by Hitchcock's *Strangers on a Train* (1951) and Clint Eastwood's *Play Misty for Me* (1971), these films center on the clinging, insinuating emotional bond forged by the nemesis character who bedevils the hero.

After thriving in the 1990s with a number of groundbreaking classics and commercial blockbusters (including a throwback to the suggestive, nonviolent horror thriller in 1999's *The Blair Witch Project* and *The Sixth Sense*), the movie thriller of the new millennium has fallen on leaner times. The box office has been increasingly dominated by fantasy and adventure in the vein of *Star Wars*, *Harry Potter*, *Lord of the Rings*, and *The Chronicles of Narnia*, while the more mundane realm of the thriller has produced fewer big hits and trend-defining innovators. The most consistent commercial success has been achieved by a series of mid-decade horror movies (such as *Cabin Fever*, 2003; *The Texas Chainsaw Massacre*, 2003; *Saw*, 2004; *Dawn of the Dead*, 2004; and *When a Stranger Calls*, 2006), many of them remakes or derivatives of earlier hits, retailoring such venerable horror themes as epidemic disease, sudden disaster, and vulnerable isolation to address the anxieties of the post-9/11 era. It remains to be seen what new directions will revitalize this aging modern form that trades on our ambivalent desires both to escape from and to remain within the uneasy security of our increasingly downsized world.

SEE ALSO *Action and Adventure Films; B Movies; Crime Films; Film Noir; Genre; Horror Films; Spy Films; Violence*

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TURKEY

The cinematograph first entered the Ottoman palace in 1896 as the sultan's entertainment. The following year, the first public exhibition took place in the Sponeck pub in Istanbul. Cinema remained itinerant in Turkey until 1908, when Sigmund Weinberg, a Romanian citizen of Polish descent, opened the first movie theater, Pathé, in Istanbul. By the 1920s cinema had become a part of everyday life in the country's big cities, and a decade later magazines were already referring to a social "illness" called "cinemania." Cinema was the most popular mass entertainment in Turkish popular culture until the 1970s, when television was introduced.

When Turkish filmmaking became an industry in the 1950s it was catering to an audience whose expectations had been being shaped by foreign films since the 1920s. American films have always had an immense influence on mainstream Turkish cinema, and European films and movements have served as consistent models for filmmakers in search of alternative cinemas. Despite the foreign influences, Turkey's Westernization and modernization movements dating back to the 1920s, together with political and economical instabilities, have provided filmmakers with a rich source of inspiration, sometimes culminating in very original films. Nevertheless, ninety years of Turkish filmmaking, which has produced some six thousand films in a wide variety of genres and movements, lacks a coherent identity and style as a national cinema.

THE OTTOMAN AND EARLY REPUBLICAN PERIODS

The army officer Fuat Uzkınay's short documentary *Ayastefanos'taki Rus Abidesinin Yikilisi* (The Demolition of the Russian Monument at St. Stephen, 1914) is generally acknowledged as the first Turkish film. In 1915 General Enver, who was influenced by the practices of the film unit of the German army, established the Army Cinema Department with Weinberg as its first commissioner. This department and, later, the semiofficial organization the Veterans Association pioneered film production during the Ottoman period with war documentaries, newsreels, and a few features. In 1916 Weinberg attempted to make the first feature film, *Himmet Aga'nin Izdivaci* (*The Marriage of Himmet Aga*), but the shooting was interrupted with the conscription of the actors due to the Dardanelles War. The film was completed by Uzkınay in 1918. *Pence* (*The Claw,* 1917) and *Casus* (*The Spy,* 1917) by the journalist Sedat Simavi, were the first features shown to the public. The first period of Turkish feature filmmaking, consisting of eight films (mostly war and spy films and comedies adapted from French plays and Turkish novels), ended with the establishment of Turkey's first private studio, Kemal Film, in 1922.

Turkey entered a fast process of modernization with the establishment of the Turkish republic in 1923. Within the framework of republican projects intended to create a new Turkish identity as well as a nation-state, government reforms distanced the country from its Islamic and Eastern past and brought it closer to contemporary western societies. Although the new republican state included music and performing arts in its modernization agenda, it did not touch cinema at all, nor did it attempt to press cinema into service in the construction of the new national identity. Lacking both state support and intervention, Turkish filmmaking

began to take shape in the hands of Kemal Film and its director, Muhsin Ertugrul (1892–1979), one of the leading actors and directors of Turkish theater at the time.

Ertugrul dominated Turkish cinema until the late 1930s with some thirty films that all looked like plays on celluloid in terms of *mise-en-scène* and acting. After a transition period (1939–1950) during which theater's influence continued despite the end of Ertugrul's monopoly, Turkish films began to have a more cinematographic quality. Along with Lütfi Ömer Akad, who was the most significant director of the ''cinematographers' period,'' Metin Erksan (b. 1929), Atif Yilmaz (b. 1926), Osman F. Seden (1924–1998), and Memduh Un (b. 1920), were the pioneers of the development of a cinematic language in Turkey during the 1950s.

YESILCAM (GREEN PINE) CINEMA

Cinema in Turkey meant mostly European and American films until 1948, when the 75 percent municipal tax on exhibition was reduced to 25 percent for indigenous films. After this tax break, which would be the only state support for film until the mid-1980s, an indigenous film industry based on private capital and enterprise began to take shape in Yesilcam Street of Beyoglu, Istanbul. With the rapid increase in the number of film companies, domestic films, movie theaters, and audiences, cinema ceased to be an elitist activity in big cities and became a popular entertainment spreading to even the small villages in Anatolia by the 1950s.

Yesilcam, which soon became the little Hollywood of Turkey with its own genres and star system, enjoyed its heyday between 1965 and 1975, with a yearly production of two hundred to three hundred films. In 1966 Turkey was fourth, just behind India, in world film production, with 238 films. Many of these were moralistic melodramas focusing on the theme of modernization and the relationships between heterosexual couples from different social and economic classes, which affirmed traditional gender roles and social values against ''degenerate'' modern lifestyles: *Surtuk* (Streetwalker, 1965), *Karagozlum* (My Dark Eyed One, 1967), *Ask Mabudesi* (Love Goddess, 1969). Also popular were serial comedies: *Hababam Sinifi* (Class of Hababam, 1975–1978), *Turist Omer* (*Omer the Tourist*, 1964–1973), *Tosun Pasa* (Tosun Pasha, 1976), *Kapicilar Kirali* (The King of Doorkeepers, 1976); historical action and adventure serials and films: *Kara Murat* (Karamurat, 1972–1978), *Malkocoglu* (1966–1971), *Adsiz Cengaver* (The Warrior Without a Name, 1970); and detective and gangster films: *Cingoz Recai* (Recai the Shrewd, 1969), *Vur Vur Kac Kac* (Hit Hit Run Run, 1972), *Umutsuzlar* (*The Hopeless Ones*, 1971).

The expansion of television beginning in 1968, as well as increasing social chaos and political violence, brought an enormous reduction in movie attendance, causing a crisis in Yesilcam towards the end of the 1970s. Because of that development, coupled with the indifference of the state, whose interest in cinema was limited to censorship until the mid-1980s, production fell to only sixty-eight films in 1980. ''Sex films'' that imitated Italian erotic comedies, and ''arabesque films,'' which featured popular arabesque singers—the voices of migrants from rural areas to big cities—were the two major trends during the crisis that lasted from the end of the 1970s through the 1980s.

OUTSIDE THE MAINSTREAM

Despite the popular appeal of Yesilcam, criticism that it was a commercial cinema that steered away from social problems and realities motivated two major movements outside the mainstream. Alongside the social and the political developments following the 27 May 1960 revolution and the liberal social atmosphere created by the new constitution, there appeared a group of films focusing on the social problems of cities and villages, including issues of class, migration, urbanization, unemployment, and workers' rights. This ''movement of social realism,'' which was influenced by Italian neorealism, began in 1960 with Metin Erksan's *Gecelerin Otesi* (*Beyond the Nights*) and lasted until 1965 with films by Halit Refig (*Gurbet Kuslari* [*Birds of Exile,* 1963]), Ertem Gorec (*Karanlikta Uyananlar* [Those Awakening in the Dark, 1965]), and Duygu Sagiroglu (*Bitmeyen Yol* [*The Road That Has No End,* 1965]). Most of the films associated with the movement were commercial failures and had to deal with state censorship, which had been in place since 1939.

Another movement outside Yesilcam practices, the ''young Turkish cinema,'' emerged in the late 1970s with a generation of new filmmakers following the realistic path of Akad and Yilmaz Güney (1937–1984), whose *Umut* (*Hope*, 1970) became a milestone in Turkish cinema. Many of these filmmakers, including Korhan Yurtsever (*Firatin Cinleri* [*The Spirits of Euphrates*, 1977]), Yavuz Ozkan (*Maden* [*The Mine*, 1978]), Erden Kiral (*Kanal* [*The Canal*, 1978]), Zeki Okten (*Suru* [*The Herd*, 1978]), Yilmaz Güney, and Serif Gön (b. 1944) (*Yol* [*The Way*, 1982]), dealt with the social problems of rural areas from a political perspective. Their films also brought Turkish cinema international recognition at foreign film festivals. In 1982 *Yol* shared the Palme d'Or with Costa Gavras's *Missing* at the Cannes Film Festival. However, like the films of the movement of social realism, these films had to cope with censorship, and they never attained the popularity of Yesilcam films.

Yol (The Way, 1982), ***by Serif Gön and Yilmaz Güney, was a hit on the international film festival circuit.*** © TRIUMPH FILMS/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

POST-1980 TURKISH CINEMA

After a two-year military administration following the 1980 coup, Turkey entered a new stage of social change with the capitalistic policies of the new civil government. Among the major film trends in the 1980s were films dealing with the coup's psychological effects on individuals, especially intellectuals; ''women's films'' paralleling the rise of feminism in Turkey and depicting female characters in search of their identities and liberty; and films dealing with cinematic practice itself in terms of the filmmaker's social roles, creative desires, and disappointments.

Turkish cinema underwent another crisis at the end of the 1980s, mainly due to the expansion of color TV broadcasting, the video boom, increasing production costs, and declining movie attendance. Beginning in 1987 Warner Bros. and United International Pictures (UIP), the distributor of the films of Paramount and Universal, were given permission to set up exhibition and distribution agencies in Turkey. In 1989 only 13 of the 215 films shown in the country were Turkish films. By the 1990s Yesilcam had completely collapsed, having lost its audience to private TV channels and American blockbusters.

In 1990 Turkey became a member of Eurimages, the Council of Europe's fund for the joint production, distribution, and exhibition of European cinematographic works, and in the same year, the Turkish Ministry of Culture began to allocate funds to selected films. Those factors, combined with the relaxation of censorship beginning in 1986 and the expansion of private sponsorship, contributed to the resurrection of Turkish cinema in the 1990s. Several joint productions supported by Eurimages and the Ministry of Culture, such as Yavuz Turgul's *Eskiya* (*The Bandit*, 1996), were enormously popular with filmgoers. Another of these, *Vizontele*

(2001), about the introduction of television in a small Anatolian town, topped the domestic box office with more than three million admissions. Today Turkish cinema progresses with a yearly production of ten to eighteen films. Heavy media promotion, the featuring of well-known celebrities such as showmen and models, and high production values ensure their popularity. Besides mainstream films that reveal the influence of Hollywood action cinema, films by new young independent directors such as Zeki Demirkubuz and Nuri Bilge Ceylan promise a bright future for Turkish cinema. Ceylan's *Uzak* (*Distant*, 2002) won the Grand Jury Prize at the 2003 Cannes Film Festival.

SEE ALSO *National Cinema*

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Dilek Kaya Mutlu

TWENTIETH CENTURY FOX

Twentieth Century Fox (or 20th Century Fox) was among the first and the last major Hollywood studios to coalesce, initially emerging in the mid-teens as the Fox Film Corporation but not taking on its ultimate configuration until a 1935 merger with 20th Century Pictures, an upstart independent production company run by the inimitable Darryl F. Zanuck (1902–1979). Although the Fox Film Corporation had been an important industry force, not until the 20th Century merger and the installation of Zanuck as production chief did the studio finally come into its own. Arguably the top production executive of the studio era, Zanuck possessed a unique combination of filmmaking and management skills, as well as keen commercial instincts. Through some three decades under Zanuck, Fox's output struck an effective balance of lightweight entertainment and powerful drama—*The Mark of Zorro* and *The Grapes of Wrath* in the same year (1940), for instance, both of which Zanuck himself produced. Zanuck also enabled 20th Century Fox to sustain Hollywood's traditional mode of production and marketing strategies far longer than the other studios—well into the 1960s, in fact, when a few big hits like *The Sound of Music* (1965) were offset by too many costly flops, bringing an end to Zanuck's regime. Fox quickly adapted to the changing industry, enjoying a massive surge with the release of *Star Wars* (1977) and its first two sequels, which fashioned the consummate New Hollywood movie franchise and carried Fox into the 1980s.

The studio underwent another historic transition in the mid-1980s with the installation of Barry Diller (b. 1942) as president in 1984, and the ensuing purchase of the studio by Rupert Murdoch's (b. 1931) global media giant, News Corporation. While Diller had the commercial and creative instincts that Fox had been lacking since Zanuck's departure, Murdoch brought massive resources and an even broader vision. Together they created a new breed of media conglomerate and fundamentally recast the studio, beginning with the launch of Fox Broadcasting in 1985–1986. The tremendous success of the movie-television "synergy" at Fox changed the landscape of American media, auguring the later studio-network amalgams of Disney-ABC, Paramount-CBS, and NBC-Universal. Moreover, the current alignment of News Corp., with its multiple conduits to media consumers, and Fox Filmed Entertainment, the parent company of 20th Century Fox, has reformulated vertical integration for the cable and digital delivery era. So although the Fox of the early twenty-first century is a far cry from the movie studio(s) that generated it, many obvious affinities and connections persist. There is an affinity, too, between Murdoch, who controlled News Corp. as of 2005, and William Fox (1879–1952), whose equally boundless vision and reckless expansionism laid the groundwork for Murdoch's vast media empire.

THE FOX FILM CORPORATION AND TWENTIETH CENTURY PICTURES

Twentieth Century Fox began as a chain of penny arcades and nickelodeons operated in the early 1900s by William Fox, a young Jewish immigrant (born in Tulchva, Hungary, in 1879) with enormous entrepreneurial drive and vision. Like other industry pioneers, most notably Universal's Carl Laemmle (1867–1939), Fox moved into production and distribution to ensure a flow

DARRYL F. ZANUCK

b. Wahoo, Nebraska, 5 September 1902, d. 22 December 1979

Among Hollywood's pioneering producers and studio heads, Darryl Zanuck was unique for his longevity at the helm of the studio he co-founded, 20th Century Fox, as well as for his intense involvement in the filmmaking process. Along with Irving Thalberg and David Selznick, Zanuck was one of Hollywood's first-generation boy wonders, supervising production at a major studio (Warner Bros.) while still in his twenties. But Zanuck alone among top Hollywood executives rose through the creative ranks (as a writer at Warner), and he alone not only approved and supervised all A-class production on his lot but was also actively engaged in production. In some three decades atop Fox, it was not uncommon for Zanuck to take a script home and rewrite it over a weekend or to substantially rework a screenplay. Zanuck closely supervised post-production, often writing and even directing retakes or added scenes (including sequences in both *The Grapes of Wrath*, 1940, and *My Darling Clementine*, 1946). Zanuck took well-deserved producer credit on scores of 20th Century Fox films, including many of its top hits and now-canonized classics.

Zanuck was the most dynamic and colorful of the early studio heads. Diminutive, hyperaggressive, and supremely confident, he was a bantam battler and a control freak, a polo-field assailant and casting-couch predator. He was also a rare Midwestern WASP with creative talent within a generation of studio bosses dominated by first- and second-generation eastern European Jews with retail trade experience. Zanuck learned the business, of course, and he remained an astute student of cinema both as a commercial industry and an art form—one of those rare Hollywood executives able, in F. Scott Fitzgerald's famous phrase, "to keep the whole equation of pictures in their heads."

Zanuck helped create several important movie cycles, notably the gangster films and historical biopics of the 1930s and the social problem dramas of the 1940s, and he proved equally adept at producing Fox's dual output of entertaining "hokum" (his term) and "serious" pictures. He was the only top studio executive to join the military and to see active duty (as a colonel in the Signal Corps) during World War II, and his pet wartime project was the biopic *Wilson* (1944), which dramatized Woodrow Wilson's League of Nations to implicitly proclaim Zanuck's own support of the nascent United Nations. His postwar commitment to social problem dramas drew fire from the House Un-American Activities Committee as "un-American," and although he sustained that production cycle, Zanuck also joined the other studio bosses in capitulating to the blacklist.

Zanuck was an inveterate risk taker throughout his career. Examples are Fox's gamble on CinemaScope and Zanuck's subsequent venture into independent production in the 1950s and his blockbuster-scale productions after returning to Fox in the 1960s.

RECOMMENDED VIEWING

Lloyd's of London (1936), *Jesse James* (1939), *How Green Was My Valley* (1941), *Wilson* (1944), *Gentleman's Agreement* (1947), *All About Eve* (1950), *The Man in the Grey Flannel Suit* (1956), *The Longest Day* (1962), *The Agony and the Ecstasy* (1965)

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of product for his growing theater chain and soon came into conflict with the Motion Picture Patents Company, also known as the Edison Trust. Fox was one of the Trust's most aggressive combatants, challenging its hegemony in the courts and in the marketplace. Fox, Laemmle, and the other so-called independents prevailed, and soon they were creating a vertically integrated oligopoly of their own. In 1915 Fox, already a leading exhibitor, formally created the Fox Film Company via the merger of his established production and distribution

Darryl F. Zanuck. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

companies. The following year he moved his modest production operation to Hollywood, opening a studio on the corner of Sunset and Western. That began a period of tremendous growth for Fox, spurred by its two recent star discoveries, Theda Bara (1885–1955) and William Farnum (1876–1953). Under longtime production chief Winfield Sheehan (1883–1945), the studio turned out a winning combination of A-class star vehicles, most notably its exotic Bara pictures directed by J. Gordon Edwards (1867–1925), such as *Salome* (1918) and *The Siren's Song* (1919), alongside popular two-reel westerns starring Tom Mix (1880–1940) and Buck Jones (1889–1942).

The Fox Film Company reached a peak of sorts in the late silent era when, though it had few top stars under contract, its roster of staff directors included Raoul Walsh (1887–1980), Frank Borzage (1893–1962), John Ford (1894–1973), Howard Hawks (1896–1977), and F. W. Murnau (1888–1931). Sheehan tended to be a hands-off executive, so these directors enjoyed considerable control of their projects, which included such masterworks as Walsh's *What Price Glory* (1926), Borzage's *Seventh Heaven* (1927), and Murnau's *Sunrise* (1927), along with solid genre work like Ford's *Three Bad Men* (1926) and Hawks's *A Girl in Every Port* (1928). Most of these films contained a musical score and sound effects, as Fox in 1926 and 1927 was vying with Warner Bros. to crack the sound barrier via its Movietone sound-on-film system. In 1928 Fox completed construction on its new studio in Westwood (West Hollywood), dubbed "Movietone City," and also began experimenting with widescreen and 70mm pictures—most notably for *The Big Trail* (1930), a spectacular western directed by Walsh and starring John Wayne (1907–1979) in his first significant leading role. The film flopped, weakening the market for A-class westerns and relegating Wayne to a decade of B-western roles, while also adding to Fox's growing list of woes.

It was in 1930, in fact, that William Fox's chronic overreaching finally caught up with him. As his company flourished in 1928 and 1929, Fox borrowed heavily to further upgrade production and expand theater operations, to promote Fox's sound and widescreen technologies, and also, remarkably enough, to finance a hostile takeover bid to acquire Loew's/MGM. But then a series of events in 1929, including a near-fatal car accident, a threatened federal antitrust suit (over the Loew's takeover), and the stock market crash, devastated Fox both physically and financially. Overextended, incapacitated, and vulnerable to hostile creditors, Fox was ousted in 1930 and replaced as president by one of those creditors, Harley Clarke, while Sheehan remained head of production. There were some upbeat developments in the early sound era, especially on the talent front. Janet Gaynor (1906–1984), who burst to stardom in *Seventh Heaven* and *Sunrise*, enjoyed a successful transition to sound via two 1929 musical hits, *Happy Days* and *Sunny Side Up*, while the recently signed Will Rogers (1879–1935), longtime film (and vaudeville) personality, suddenly surged to top stardom in the sound era. But these rising stars could not stem the impact of the Depression, and the studio's fortunes faded badly after Fox's ouster. In 1932 Clarke was replaced by Sidney Kent, who proved to be a capable chief executive but could not forestall the inevitable. In 1933 Fox West Coast Theaters, the studio's exhibition arm—and, in effect, its parent company—went into receivership.

That same year, Darryl F. Zanuck left his position as production chief at Warner Bros. to join forces with Joseph Schenck (1878–1961) (brother of Nick Schenck, president of Loew's, Inc.) to create 20th Century Pictures, an independent production company designed to release A-class pictures through United Artists (UA). 20th Century was an immediate success, turning out some twenty films in the next two years, including *Moulin Rouge* (1934), *The House of Rothschild* (1934), *Les Misérables* (1935), and *The Call of the Wild* (1935).

Although 20th supplied the bulk of UA's output, repeated efforts by Schenck and Zanuck to form a partnership with UA were thwarted by two of its cofounders, Charlie Chaplin (1889–1977) and Mary Pickford (1892–1979), who still controlled the company. So Schenck and Zanuck were receptive to Sidney Kent's suggestion in early 1935 that they realign 20th with Fox, which had continued to produce after declaring bankruptcy but was still in disarray. What Kent wanted was a studio executive team, but Schenck and Zanuck saw a far greater opportunity for their newly created company. They not only maneuvered the deal into a veritable merger, they made it one in which 20th Century took the lead in terms of the corporate title, the logo, the remuneration, and corporate control. In a deal executed in May 1935, the two companies formed 20th Century Fox. Kent remained president, handling sales and theater operations out of New York, and Schenck became board chairman and nominal head of the studio, but 20th Century Fox clearly was Darryl Zanuck's domain. He replaced Sheehan as vice president in charge of production at a salary of $5,000 per week (the highest salary of the three top executives) plus 10 percent of the gross, and he assumed complete control of the studio—a position he would retain for most of the next thirty-five years.

THE CLASSICAL ERA

The 20th Century Fox merger was an instant success by any measure, especially in terms of production efficiency, quality pictures, increased revenues, and profits. The success came relatively quickly, but only after Zanuck did some extensive house-cleaning in terms of both contract talent and projects in development. Zanuck brought with him from 20th a few key artists and technicians, notably the composer Alfred Newman (1901–1970) and editor Barbara McLean (1903–1996) (essentially a co-editor with Zanuck, who directly supervised the cutting of all top productions). He retained some of Fox's top talent but invariably strengthened their departments. The veteran Fox cinematographers Ernest Palmer (1885–1978) and Arthur Miller (1895–1970) were joined by the Technicolor specialist Leon Shamroy (1901–1974), for instance, and the production designer William Sandorhazi was joined in the early Zanuck era by Boris Leven (1908–1986), Nathan Juran (1907–2002), James Basevi (1890–1962), and Lyle Wheeler (1905–1990). Zanuck's most significant efforts involved a limited pool of contract stars. Fox star Will Rogers was just reaching the very height of his career in 1935, and Shirley Temple (b. 1928), already a seasoned movie veteran at age seven, was just breaking through to top stardom (and top billing). Rogers starred in two sizable hits in 1935, the lavish period comedies *Steamboat Round the Bend* and *In Old Kentucky*, but was killed in a plane crash in August. Offsetting this unfortunate loss was Temple's emergence as Hollywood's top star in 1935 on the strength of multiple hits, including *The Little Colonel* and *Curly Top*; and her star continued to soar in *Poor Little Rich Girl* (1936), *Heidi* (1937), and *Rebecca of Sunnybrook Farm* (1938). Meanwhile, Zanuck quickly expanded the studio's star stable, signing a few established stars like Loretta Young (1913–2000) but relying primarily on recently or newly signed young talent like Tyrone Power (1913–1958), Alice Faye (1915–1998), Henry Fonda (1905–1982), Sonja Henie (1912–1969), and Don Ameche (1908–1993).

Zanuck supervised virtually all of the top feature production at Fox's Westwood plant, including some fifteen to twenty pictures per year that he personally produced. (From 1936 until he left for military duty in 1942, Zanuck was the credited producer on over 110 films.) Additionally, he monitored Sol Wurtzel's (1890–1958) B-movie operation on the Western Ave. lot, which accounted for nearly half of Fox's output. Thus Zanuck assumed a very different role at Fox from the one he had held as production chief at Warner Bros. Although he had been a "creative executive" at Warner's, now he was more actively engaged in production and more directly involved in shaping the rapidly emerging house style. Moreover, that style was generally brighter, more upbeat, and more technically polished at 20th Century Fox, particularly in the years just after the merger. This undoubtedly was a function of the resources available at Fox, as well as changes in the national temperament and Zanuck's own development as a filmmaker and purveyor of popular entertainment. Relying on a group of capable but undistinguished contract directors and his cadre of newly signed, would-be stars, Zanuck developed a mélange of energetic musicals, light comedy-drama, quasi-historical biopics, and adventure yarns steeped in sentimental Americana—or what Zanuck himself termed "hokum." Typical of 20th Century Fox's output in the mid-1930s were films like *Lloyd's of London* (1936), *In Old Chicago* (1937), and *Alexander's Ragtime Band* (1938), which may have lacked critical prestige but did excellent business.

In 1939 and 1940 Zanuck began a campaign to upgrade the studio's output, signing the top directors John Ford, Fritz Lang (1890–1976), Henry King (1886–1982), and Henry Hathaway (1898–1985), and assigning them increasingly ambitious projects. This resulted in superior product but also a growing rift in Fox's house style. Ford and Lang tended to take on more "serious" and artistically estimable films, often literary adaptations or biopics shot in black and white. Hathaway and King, conversely, directed more polished and blatantly "commercial" films—more accomplished versions, often in Technicolor, of the period musicals and quasi-historical adventures that Fox already was producing. Fox's rising stars tended to reinforce

HENRY FONDA

b. Grand Island, Nebraska, 16 May 1905, d. 12 August 1982

Henry Fonda appeared in fewer than a dozen films for 20th Century Fox, but those early roles effectively shaped his enduring persona—a common man of quiet decency, Midwestern stoicism, homespun virtue, and reluctant heroism. Fonda never forgave Darryl Zanuck for forcing him into a long-term contract to get the role of Tom Joad in *The Grapes of Wrath* (1940), but that transaction gave Fonda a career-defining role and brought 20th Century Fox precisely the kind of critical acclaim and industry prestige that Zanuck had hoped for.

Fonda spent his youth in Omaha, where he began an acting career that took him to Broadway. His role in a hit play, *The Farmer Takes a Wife*, brought him to Hollywood for the screen version, which was produced by Fox—as was Fonda's second picture, *Way Down East*—in 1935 just before the merger with 20th Century. Under contract to the independent producer Walter Wanger, Fonda worked primarily as a romantic co-star opposite leading ladies like Bette Davis, Barbara Stanwyck, and his ex-wife Margaret Sullavan. In his first two pictures for 20th Century Fox, Fonda was second-billed to Tyrone Power in *Jesse James* and Don Ameche in *The Story of Alexander Graham Bell* (both 1939). Then, at the behest of John Ford, Zanuck gave Fonda the title role in *Young Mr. Lincoln* (1939). This was the first of three consecutive projects with the director, who understood precisely how to make use of Fonda's reticent gallantry and resolute sense of justice, not to mention his lanky frame and angular features. Fonda was second-billed to Claudette Colbert in *Drums Along the Mohawk* (1939), a frontier drama that gave further weight to his epic-historic persona; but that persona took on a truly mythic dimension with his portrayal of a contemporary prairie nomad, the displaced Okie Tom Joad, in *The Grapes of Wrath*. Based on John Steinbeck's 1939 bestseller, the film is a masterwork of poetic realism and social conscience, with Ford's understated semidocumentary approach perfectly suited to Fonda's unaffected, natural acting style.

Zanuck cast him in more blatantly commercial pictures, but some of his best work was done in loan-out comedy roles, like Paramount's *All About Eve* (1941) and Warner's *The Male Animal* (1942). Fonda joined the Navy in 1942, his three-year hiatus bracketed by two memorable Fox westerns, *The Ox-Bow Incident* (1943), in which he played a drifter who tries unsuccessfully to stop a lynching, and *My Darling Clementine* (1946), a Ford-directed biopic of Wyatt Earp. Once his Fox contract expired in 1947, Fonda's film career slowed considerably, as he became a more selective freelance star and spent a good deal of time back on Broadway. Among his notable later performances are the besieged president in *Fail-Safe* (1964) and the retired professor in his last film, *On Golden Pond* (1981).

RECOMMENDED VIEWING

You Only Live Once (1937), *Young Mr. Lincoln* (1939), *Drums Along the Mohawk* (1939), *The Grapes of Wrath* (1940), *The Lady Eve* (1941), *The Ox-Bow Incident* (1943), *My Darling Clementine* (1946), *Fort Apache* (1948), *Mister Roberts* (1955), *The Wrong Man* (1956), *12 Angry Men* (1957), *How the West Was Won* (1962), *Fail-Safe* (1964), *On Golden Pond* (1981)

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this divide. Tyrone Power, for instance, was featured in quintessential hokum like *Jesse James* (King, 1939), *Johnny Apollo* (Hathaway, 1940), and *Brigham Young* (Hathaway, 1940), whereas Henry Fonda starred in the Ford-directed classics *Young Mr. Lincoln* (1939) and *The Grapes of Wrath*, and in Lang's dark, offbeat sequel to the Jesse James biopic, *The Return of Frank James* (1940). Zanuck himself produced films on both sides of this divide, although his rapport with the more cinematically accomplished directors, particularly Ford, was often strained. Zanuck did reward Ford handsomely for his work, however, paying him a salary in 1939 of $235,000, just short of his own. And although Ford did some of his best work at this time on independent productions like *Stagecoach* (1939), his work with Zanuck at Fox from 1939 through 1941 was simply unparalleled, culminating in *How Green Was My Valley* (1941), a critically acclaimed hit that won Oscars® for best picture and best director.

Henry Fonda. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Like all of the major studios, 20th Century Fox underwent significant changes during World War II. As revenues and profits surged, output was reduced during the war from roughly fifty releases to one-half that total, and B-movie production was phased out altogether. Fox also saw wholesale changes in the executive ranks. In 1941 Joe Schenck began serving a federal prison term (for income tax evasion related to a labor union scandal); in 1942 Zanuck joined the Signal Corps, becoming the only top studio executive to serve overseas; and Sidney Kent died suddenly of a heart attack. This created a void in the studio's executive ranks, which the Fox board filled by appointing Spyros Skouras (1893–1971), head of the company's theater operations, as company president—a position he would hold for the next twenty years.

In terms of wartime production trends, Fox sustained the prewar split between heavier drama and lightweight fare. The more ambitious, substantial films included *The Ox-Bow Incident* (1943), a somber western involving lynch-mob violence and social injustice; *The Song of Bernadette* (1943), a "fictionalized biography" about the girl who saw visions of the Virgin Mary at Lourdes; and Zanuck's pet project, *Wilson* (1944), a biopic that centered on Woodrow Wilson's creation of the League of Nations (and a major box-office disappointment). The more upbeat commercial films were invariably star vehicles—costume adventures and war films with Tyrone Power like *The Black Swan* (1942) and *Crash Dive* (1943), and a run of Betty Grable (1916–1973) musical hits including *Springtime in the Rockies* (1942), *Coney Island* (1943), *Pin Up Girl* (1944), and *Diamond Horseshoe* (1945). Grable emerged during the war as Fox's top star and a bona fide national icon—an unabashedly sexy, brassy blonde with "million dollar legs" whose ubiquitous pin-up became a symbol of American pluck and playful sexuality.

Fox continued to thrive in the immediate postwar era, enjoying record revenues in 1946 and then returning to wartime levels through the late 1940s. The new executive setup proved effective, with Skouras operating primarily out of New York while Zanuck ran the studio and supervised production. Zanuck continued to produce Fox's top films but handled far fewer than he had a decade earlier—only fifteen films from 1945 to 1950, including *My Darling Clementine* (1946), *Gentleman's Agreement* (1947), *The Snake Pit* (1948), *Twelve O'Clock High* (1949), and *All About Eve* (1950). Reducing his own producing load, Zanuck allowed some of his top writers and directors to produce their own films. The most prominent was Otto Preminger (1906–1986), who enjoyed a career breakthrough as producer-director on *Laura* (1944), a noir thriller that featured two fast-rising Fox stars, Gene Tierney (1920–1991) and Dana Andrews (1909–1992), and made a sudden star of the middle-aged stage actor Clifton Webb (1889–1966), who also became a fixture at Fox. After that surprise hit, Preminger became one of the busiest and most successful hyphenates on the lot, serving as producer-director on *Centennial Summer* (1946), *Daisy Kenyon* (1947), *Whirlpool* (1949), and *Where the Sidewalk Ends* (1950).

Fox's house style underwent subtle but significant adjustments in the postwar era, as the penchant for darker, heavier drama became more pronounced. To be sure, there were the occasional Grable musicals and Power costumers—films like *Mother Wore Tights* and *Captain from Castile*, two of the studio's biggest 1947 hits. But these upbeat releases were far outweighed by a steady output of realistic crime films, trenchant melodramas, stylized noir thrillers, and "social problem films." Fox started the postwar trend toward location shooting and "police procedurals" with *The House on 92nd Street* (1945), shot entirely on location in New York City, and then pursued the trend more vigorously than any other studio. Meanwhile, a pervasive darkness crept into nearly all of Fox's films, even Technicolor melodramas like *Leave Her to Heaven* (1945). Particularly dark were Fox's social problem films—*Gentleman's Agreement*, *The Snake Pit*, *Pinky* (1949), and others—which took on

(Left to right) Celeste Holm, Gary Merrill, Bette Davis, and Anne Baxter in* All About Eve *(Joseph L. Mankiewicz, 1950), one of RKO's best postwar films. ® ™ AND COPYRIGHT © 20TH CENTURY FOX FILM CORP./COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

issues like racism and mental illness. In fact, Zanuck and Fox were still presenting bleak, probing portraits of the contemporary American condition in the late 1940s, long after the 1947 House Un-American Activities Committee (HUAC) investigation and conservative backlash had induced the other Hollywood studios to play it safe. That impulse culminated in 1950 with noir thrillers like *Whirlpool*, *Night and the City*, and *Where the Sidewalk Ends*, social dramas like *Panic in the Streets* and *No Way Out*, and even westerns like *The Gunfighter* and *Broken Arrow*, although by the early 1950s (and the second HUAC investigation), Fox too was backing away from films that might be construed as un-American.

FROM THE ZANUCK ERA TO THE NEW HOLLYWOOD

The year 1950 also marked the release of *All About Eve*, Fox's consummate postwar success. Produced by Zanuck, written and directed by Joseph L. Mankiewicz (1909–1993), the film starred Bette Davis (1908–1989) as a veteran stage star struggling with advancing age and a declining career, and its many awards included Oscars® for best picture, director, and screenplay. *All About Eve* also featured Marilyn Monroe (1926–1962) in a bit part—one of several in the early 1950s that paved the way to leading roles and top stardom. A worthy successor to Betty Grable, Monroe was the fifties-era blonde bombshell whose star vehicles—*Gentlemen Prefer Blondes*, *How to Marry a Millionaire* (both 1953), *River of No Return* (1954), *The Seven Year Itch* (1955), and others—were money in the till for Fox. These hits were also highlights in an otherwise lackluster period, when Fox's only other real star was its widescreen CinemaScope format, which debuted in *The Robe* (1953), turning that routine biblical yarn into a major hit and persuading Zanuck to produce all of the studio's releases in CinemaScope.

The emphasis on Monroe and widescreen spectacles underscored a shift to a more upbeat, conservative ethos at Fox, which intensified when Zanuck resigned his executive post in 1956 to pursue independent production in France and installed producer Buddy Adler (1909–1960) as head of the studio. That led to a particularly fallow period for Fox, which by 1960–1961 was showing net losses for the first time in decades—and threatened to grow much worse in light of the now-legendary budget overruns on *Cleopatra* (1963). Problems on that film, along with the success of Zanuck's own D-Day drama, *The Longest Day* (1962), prompted his return to Fox to salvage *Cleopatra* and reverse the studio's declining fortunes. Zanuck assumed the presidency of Fox in August 1962, replacing Skouras, and he appointed his son Richard (b. 1934) head of production. Within a year the studio was showing a profit, and in 1965 it enjoyed monumental success with *The Sound of Music*, whose $80 million in rental receipts made it Hollywood's all-time biggest hit.

Inspired by the runaway success of that film, Fox embarked on a woefully ill-advised production campaign that resulted in the musical extravaganzas *Doctor Dolittle* (1967), *Star!* (1968), and *Hello, Dolly!* (1969), and the wildly ambitious war epic, *Tora! Tora! Tora!* (1970), a US-Japanese co-production about the attack on Pearl Harbor. These and other big-budget projects failed at the box office, causing cumulative net losses in 1969–1970 of just over $100 million, contributing mightily to an industry-wide recession and to the ouster of Richard Zanuck in 1970 and Darryl Zanuck in 1971. At that point 20th Century Fox came under control of its board chairman, Dennis Stanfill, although like many of the studios at the time, it was without effective leadership, direction, or control. Interestingly enough, Fox did release some modest offbeat hits in that era, including *Planet of the Apes* (1968), which spun off several film sequels and TV series; *Butch Cassidy and the Sundance Kid* (1969), a prototypical action-adventure buddy movie co-starring Paul Newman and Robert Redford; and breakthrough hits by two of the era's leading auteurs: Robert Altman's (b. 1925) *M*A*S*H* (1970) and William Friedkin's (b. 1935) *The French Connection* (1971).

The French Connection gave Fox another batch of Oscars®, including best picture and best director, and helped spur a recovery that accelerated in 1973–1974 with the arrival of Alan Ladd Jr. (b. 1937) as head of production. Under Ladd, Fox turned out solid, predictable hits like *The Towering Inferno* (1974) and *The Omen* (1976), along with some inspired comedy hits like *Young Frankenstein* (1974), one of several Mel Brooks (b. 1926) films done at Fox, and *Silver Streak* (1976). The studio's fortunes were forever changed with the 1977 release of George Lucas's (b. 1944) space epic, *Star Wars*, which cost roughly $13 million and grossed well over $200 million, giving Fox another all-time box-office hit. But unfortunately for Fox, Ladd signed away the sequel rights to Lucas in lieu of his final payment as writer-director, which meant that Fox would collect only distribution fees on subsequent releases—which were among the most successful films of their respective release years (1980, 1983, 1999, 2003, and 2005). Other Fox hits from the Ladd era included several exceptional women's pictures, *Julia*, *The Turning Point* (both 1977), and *An Unmarried Woman* (1978), and two of the top box-office hits of 1979, *Alien* and *Breaking Away*.

Ladd left for independent production that same year, initiating a period of turmoil at Fox that intensified with the sale of the studio to the oil magnate Marvin Davis in 1981, and then the brief, unsuccessful tenures of Alan Hirschfield as chief executive and Sherry Lansing (b. 1944) as production head. Both Hirschfield and Lansing were out by 1983, as Fox continued to struggle and Davis's interest waned; but the company's fortunes began to turn in 1984 with the hiring of Barry Diller as president and CEO. At age forty-two, Diller already had a remarkable track record in US media, starting in the late 1960s at ABC where he developed the TV-movie and miniseries operations, and then at Paramount, where in 1974 he was named chairman of the studio's motion picture and television divisions. Diller found Fox to be undercapitalized and Davis unwilling to invest, so he began looking for outside investors. He found one in Rupert Murdoch, an Australian-born media baron whose global publishing empire, News Corp., had begun rapidly expanding into media. Impressed by Diller and the opportunity at hand, which was enhanced substantially by the deregulation of US media under President Ronald Reagan (1911–2004), Murdoch decided to invest heavily, purchasing half-ownership of Fox in 1984 and completing the acquisition in 1985 (for a bargain total price of $575 million). Murdoch also became a naturalized US citizen in 1985 to satisfy FCC regulations that prohibited foreign ownership of TV stations.

At that point Murdoch and Diller began assembling the necessary resources to create Fox Broadcasting, a fourth US television network to compete with ABC, CBS, and NBC. Although launching Fox-TV was a bold and visionary move, the rollout was done slowly and deliberately, beginning with a late night program in October 1986 and gradually working into prime time and then into a weeklong evening schedule as Fox acquired its own TV stations and a chain of affiliates. Meanwhile, Murdoch and Diller promoted the notion of

Marilyn Monroe sings "Diamonds are a Girl's Best Friend" in* Gentlemen Prefer Blondes *(Howard Hawks, 1953). ® ™ AND COPYRIGHT © 20TH CENTURY FOX FILM CORP./COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

movies and television as complementary components of Fox's "filmed entertainment" division. Thus the studio was no longer regarded as primarily a motion picture operation, and indeed Fox's share of the movie market gradually declined as its filmed entertainment revenues increased. The studio turned out a few blockbuster hits during Diller's regime, including *Aliens* (1986), *Die Hard* (1988), and *Home Alone* (1990), but it displayed nowhere near the blockbuster-driven mentality of its major competitors.

In 1992 Diller left Fox, satisfied with his achievements but determined to build and run his own company. Murdoch by then was tightening his grip on Fox as well as News Corp., which he continued to expand at a staggering pace, building a vertically and horizontally integrated global communications system that featured multiple courses of "content," multiple modes of distribution, and multiple "pipelines" to the consumer—with Fox-TV being the most lucrative. The movie studio continued to turn out a steady supply of hits after Diller's departure, most notably *Titanic* (1997), which Fox co-financed and co-released with Paramount, and which earned over $1.8 billion in its initial worldwide theatrical release. Fox also saw huge revenues as the distributor of the rejuvenated *Star Wars* series, and in fact by 2005, *Titanic*, *Independence Day* (1996), and the *Star Wars* franchise gave Fox a share in six of the top twenty-five worldwide box-office hits. Meanwhile, Fox Searchlight, the studio's indie subdivision launched in the mid-1990s (primarily as a distributor of low-budget independent films), enjoyed a remarkable run of hits including *The Full Monty* (1997), *Boys Don't Cry* (1999), *Bend It Like Beckham* (2002), *Napoleon Dynamite* (2004), and *Sideways* (2004).

In the early twenty-first century, 20th Century Fox remains one of Hollywood's principal motion picture producer-distributors, and along with 20th Century Fox Television is a primary "content provider" for News Corp.'s vast media delivery holdings—the Fox-TV broadcast network, a dozen cable channels (including FX, the Fox Movie Channel, Fox News, et al.), and extensive cable and satellite holdings overseas. Thus the film and television studios, which co-exist within Fox Filmed Entertainment, are part of a worldwide, vertically integrated media system that has effectively reconstituted the studio system of old on a global, diversified scale. Movies are key to the system's success, of course, although Fox's most successful filmed entertainment franchises have come from the television side—hit series like *The Simpsons* and *The X-Files*, whose capacity to generate revenues far surpasses even the most successful movie blockbusters. Indeed, given the "ownership" of the contract talent and the mode of production involved, these TV series franchises are perhaps the clearest descendants of the star-genre formulas that made 20th Century Fox and the other Hollywood studios tick a half-century ago.

SEE ALSO *Star System; Studio System*

Thomas Schatz

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UFA (UNIVERSUM FILM AKTIENGESELLSCHAFT)

The story of the Universum-Film AG, popularly known as "Ufa," is inextricably bound to the history of German cinema in the first half of the twentieth century. As perhaps no other film company in relation to its national film culture, Ufa's changing fortunes were a barometer of the economic, political, aesthetic, and ideological struggles that took place in Germany until the aftermath of World War II. Although Ufa never monopolized the German market the way Paramount-MGM-Fox controlled the American industry, its power was both real, in terms of its combined production, distribution, and exhibition potential, and imagined, as the symbolic core of the German film industry's aesthetic aspirations. Founded by the German High Command in 1917, Ufa was the object of an American takeover in a country torn by postwar inflation, revolutions, and counterrevolutions, then co-opted in 1933 and inflated to a state-owned monopoly operated by the Nazi Party for its own propagandistic purposes, and ultimately deconstructed after the war by the Allies to protect American film interests, mirroring the German experience of war and revolution. Yet, ironically, the company tried to create for both its own employees and its audience a fragile, hermetic world, a *Lebenswelt* outside the strictures and commands of experience that existed only in the darkened caverns of the studio and in the minds of a people burdened with too much history.

Siegfried Kracauer was the first to recognize Ufa's ambiguous role in German history and cinema, stating unequivocally that "the genesis of Ufa testifies to the authoritarian character of Imperial Germany" (p. 37). From this thesis he developed his reflection theory of Germany's fall, seeing in the myriad monsters created in Ufa's Babelsberg studios the precursors to the bureaucrats operating the concentration camps. David Stewart Hull, on the other hand, places Ufa at the center of the *Filmwelt*, a world in a vacuum where the "overriding concern was continuance of the artistic status quo and to hell with politics" (p. 7). Most film historians have taken one of these two positions: while more liberal writers have viewed Ufa as a bogeyman of the German right, bent on ideologically battering the German electorate, conservative historians have described Ufa as an apolitical free-trade zone catering to the desires of German film buffs. Most recently, Klaus Kreimeier has tried to move beyond this dichotomy, arguing that Ufa was always a massive bundle of contradictions and functioned precisely because it was able to bring under one roof German Realpolitik and expressionistic dreams, monopolistic studio policies and individual artistic aspirations, simultaneously surrendering to ideological imperatives while encouraging experimental daring.

Ufa was officially founded after a highly covert operation on 18 December 1917 when the banking firm of Lindstrom AG bought all German branches of the Danish Nordisk-Film Company for ten million reichsmarks. Included in the deal was the largest German cinema chain, Union-Theater AG, its distribution company, and the Oliver-Film, Nordisk's German production studio. Also purchased were Germany's oldest film producer, the Messter company (and its distribution arm, Hansa-Filmverleih), for an additional four million reichsmarks

(plus 1.3 million reichsmarks in Ufa stock), and the Projektions "Union" A.G., Germany's second largest producer and owner of fifty-six cinemas, for 1.11 million reichsmarks, as well as several other smaller companies that owned laboratories, manufactured camera equipment, or provided related services. Thus with one fell swoop Ufa became Germany's first vertically and horizontally integrated film conglomerate, controlling exhibition, distribution, and production, which followed similar structural developments among the Hollywood majors. The merger had been organized by Emil Georg von Stauss, director of the Deutsche Bank, who, in association with high-placed individuals in the banking and electrical industry, had convinced the German military High Command under General Erich Ludendorff that such an enterprise was in the national interest: Ufa was to produce war propaganda and pro-German propaganda for neutral countries. Ludendorff had sent a memo on 4 July 1917 outlining the general strategy as well as the Prussian government's secret 55 percent financial participation. With the Armistice in 1918, however, the imperial government abdicated and Ufa was left to its own devices to produce entertainment films.

GERMAN ART CINEMA

Paul Davidson, the founder of the Projektions "Union" A.G., became the production head of Ufa, but he left most production decisions to the subsidiary companies, which were still largely independent, while continuing a policy of acquisition. Thus, in 1918 Ufa purchased the May-Film Co. (Joe May), BB-Film (Heinrich Bolten-Baeckers), Gloria (Hanns Lippmann), and Maxim (Max Galitzenstein) film companies. Ufa's first international success came with the so-called "Monumentalfilme" of Ernst Lubitsch (1892–1947) (*Passion* [*Madame DuBarry*, 1919]; *Deception* [*Anna Boleyn*, 1920] and Joe May (*Herrin der Welt*, [*Mistress of the World,* 1919–20]), big budget historical epics calculated for an international market. However, a sea change occurred when Erich Pommer's (1889–1966) Decla-Bioscop AG was merged with Ufa in November 1921; simultaneously its capital was increased from 25 to 200 million reichsmarks. Ufa was now a major player in the German and European market, controlling distribution in large parts of Central and Eastern Europe, much to the chagrin of the Americans.

Pommer, who had won an international success with *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1920), gave his directors a large degree of freedom, preferring to concentrate on increasing Ufa's export business by guaranteeing a cinema of quality, which would be saleable abroad. As a result, Ufa directors produced some of the greatest films of the era, including *Die Nibelungen* (Fritz Lang, 1923–24), *Michael* (Carl Theodor Dreyer, 1924), *Der Letzte Mann* (*The Last Laugh*, F. W. Murnau, 1924), *Varieté* (*Jealousy*, E. A. Dupont, 1925), *Ein Walzertraum* (*The Waltz Dream*, Ludwig Berger, 1925), and *Geheimnisse einer Seele* (*Secrets of a Soul*, G. W. Pabst, 1926). This was accomplished by hiring Germany's best directors, expanding the Babelsberg studios outside Berlin to become the most modern facility in Europe, and bringing together a team of technicians, art directors, and cameramen who were encouraged to experiment. Among the innovators were cameramen Karl Freund (1890–1969) and Fritz Arno Wagner (1891–1958). The giant studio sets, innovative lighting designs, optical tricks (Schüfftan process), and daring camera movements in the films of Murnau, Lang, and Dupont would not have been possible without an atmosphere Kreimeier has described as that of a medieval "Bauhütte" (cathedral builders' guild). Unlike American studio stars, Germany's best known actors, including Conrad Veidt (1893–1943), Emil Jannings (1884–1950), Werner Krauss (1884–1959), and Brigitte Helm (1906–1996), were never contractually bound to the company, each working only intermittently for Ufa. Ufa also established newsreel, documentary, educational, and advertising departments and an experimental film laboratory, where Viking Eggeling (1880–1925) completed his abstract animations.

But by late 1925 Ufa was at the brink of financial collapse due to multiple factors, including the revaluation of the reichsmark after a period of hyperinflation, failing to invest profits in infrastructure, high production costs (*Metropolis* [1927] is later blamed), and the mounting pressure of American companies attempting to make inroads in the German and Central European markets. In December 1925, Ufa announced the so-called Parufamet contract, which gave virtual control of Ufa's first-run theatres to Metro-Goldwyn-Mayer and Paramount while also granting them 50 percent of income from Ufa's own productions. In exchange, Ufa received a loan for four million dollars and American distribution of its "suitable" films in theatres in the United States. But the Americans claimed that all but a handful of German films were unsuitable for distribution.

The contract was a disaster, and Ufa continued to bleed cash. Relief of sorts came in the form of Alfred Hugenberg, Germany's greatest newspaper czar who was also the leader of the right-wing German National Party (Hugenberg entered Hitler's first cabinet in 1933). Hugenberg purchased Ufa in March 1927 and immediately instituted reforms, putting his longtime lieutenant Ludwig Klitzsch at the head of the company. Klitzsch renegotiated the Parufamet contract by paying off the loan

ERICH POMMER

b. Hildesheim, Germany, 20 July 1889, d. 8 May 1966

Erich Pommer is one of the few internationally known German film producers, responsible for the "golden age" of Weimar cinema as the head of production at Ufa in its most productive period. He joined the Berlin branch of Gaumont Production Company in 1907 and by 1919 he was the sole owner of the Decla company, which produced *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, Robert Wiene, 1920), establishing Pommer's reputation far beyond Germany's borders. While accounts differ as to Pommer's role in that production—the scriptwriters even accused Pommer of watering down the film's ideological message—most agree that Pommer's advertising campaign made the film a success. In April 1920 Decla merged with its largest competitor (besides Ufa), Bioscop, giving Pommer control over forty more theaters and the newly constructed Babelsberg studios outside Berlin.

The success of *The Cabinet of Dr. Caligari* convinced Pommer to continue a policy of mixing art and commerce, which he pursued by green-lighting films by Robert Wiene, F. W. Murnau, and Fritz Lang and establishing a stable team of film technicians who would come to dominate German cinema. When Decla-Bioscop merged with Ufa in November 1921, Pommer became production head, producing such classics as *Dr. Mabuse* (Fritz Lang, 1922), *Die Nibelungen* (Lang, 1923–24), *Der Letzte Mann* (*The Last Laugh*, F. W. Murnau, 1924), *Varieté* (*Jealousy*, E. A. Dupont, 1925), *Faust* (Murnau, 1926), and *Metropolis* (Lang, 1927). Yet the latter film's cost overruns also spelled Pommer's doom, forcing him to resign in January 1926.

Pommer went to Paramount Studios in Hollywood and before year's end released *Hotel Imperial* (Mauritz Stiller, 1927), then *Barbed Wire* (Rowland V. Lee, 1927), both melodramas situated in World War I Europe, before being called back to Berlin. The media czar Alfred Hugenberg now controlled Ufa and had instituted an American-style producer-unit system to control costs. Some directors, like Wilhelm Thiele or Robert Siodmak, thought Pommer too controlling, but the fact remains that over the next several years he produced some of the most successful German silent and sound films of the late Republic, including *Asphalt* (Joe May, 1929), *Der Blaue Engel* (*The Blue Angel*, Josef von Sternberg, 1930), *Der Kongress Tanzt* (*Congress Dances*, Erik Charell, 1931), and *F.P.1 Antwortet Nicht* (*F.P.1 Doesn't Answer*, Karl Hartl, 1932). Unlike many of his earlier art films, these were highly profitable light entertainments, whether musicals or science fiction dramas.

The rise of National Socialism forced Pommer into exile and he never recovered, even though he worked in Paris (Fox), London (Korda), and Hollywood (RKO). In August 1946 Pommer was invited by the United States Army to return to Germany as a film control officer to rebuild the German film industry—a difficult task, given government bureaucracy and German resentments against the émigrés.

RECOMMENDED VIEWING

Das Cabinet des Dr. Caligari (*The Cabinet of Dr. Caligari*, Robert Wiene, 1920), *Die Nibelungen* (Fritz Lang, 1923–24), *Der Letzte Mann* (*The Last Laugh*, F. W. Murnau, 1924), *Varieté* (*Jealousy*, E. A. Dupont, 1925), *Barbed Wire* (Rowland V. Lee, 1927), *Der Kongress Tanzt* (*Congress Dances*, Erik Charell, 1931), *Jamaica Inn* (Alfred Hitchcock, 1939), *Kinder, Mütter, und ein General* (*Children, Mother, and the General*, László Benedek, 1955)

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and establishing a producer-unit system of production, much like the one Hollywood had in place by the late 1910s. He also brought Pommer back from Hollywood to head the company's A unit while B units for genre films were headed by Günther Stapenhorst (1883–1976), Alfred Zeisler (1897–1985), and Gregor Rabinowitsch (1889–1953).

In September 1929, Ufa completed construction of its new sound film studios in Babelsberg. Its first sound film, *Melodie des Herzens* (*Melody of the Heart*, Hanns Schwarz) opened on 16 December 1929, followed by *Der Blaue Engel* (*The Blue Angel*, 1930), which made Marlene Dietrich (1901–1992) famous around the world. Both

Erich Pommer. **THE KOBAL COLLECTION. REPRODUCED BY PERMISSION.**

films were shot in multiple language versions (German, English, and French) because synchronization still presented technical difficulties. Musical comedies, like *Melodie des Herzens, Die Drei von der Tankstelle* (*Three Good Friends*, Wilhelm Thiele, 1930), and *Der Kongress Tanzt* (*Congress Dances*, Erik Charell, 1931), were wildly popular, apolitical, and staple products in the early 1930s. Another genre that gained increasing prominence was historical films that resurrected the past glories of Prussian militarism, including *Das Flötenkonzert von Sanssouci* (*Flute Concert of Sans-Souci*, 1930) and *Morgenrot* (*Dawn*, 1933), the latter film opening one day after Adolf Hitler's ascension to power. *Dawn* depicts the "heroic" struggle of U-boats in World War I and was the perfect fascist film for the new era. (The hero states, "We Germans may not know how to live, but we certainly know how to die.")

NAZI CONTROL

Just as Ufa's *Dawn* anticipated Nazi cinema, its board preempted official Nazi policy: three days before the official Nazi boycott of German Jews was instituted, Ufa fired all of its Jewish employees (29 March 1933). While in the course of 1933 the Propaganda Ministry was established under Joseph Goebbels (1897–1945) in order to create a precensorship office for the ideological control of all German film productions and the industry was aryanized by making it illegal for Jews to make films, Ufa and other film companies remained economically independent. However, in 1937 the German Reich secretly purchased 51 percent of Ufa through a dummy corporation, Cautio Treuhand GmbH, and by 1939 owned 99 percent of Ufa stock. The government's ownership of Ufa was not publicly announced until February 1941, after which all other remaining German production companies were dissolved and integrated into the now wholly state-owned Ufa. This allowed the Allies to completely dismantle Ufa after the end of World War II, ostensibly as part of the denazification process but with the hidden agenda of guaranteeing that German cinema would never again threaten Hollywood hegemony.

But in 1933 Goebbels still had big plans for Ufa. His goal was to wean Germans from American films by creating a Hollywood-style star system on the one hand and by producing seemingly apolitical entertainment films on the other, which would lull the German public into believing that there were still ideology-free zones in the cinema. He specifically stated that he did not want to see Nazis on the screen but rather that the best propaganda was presented covertly. In order to create an atmosphere of internationalism (allowing Germans to forget that they could no longer travel abroad), Ufa imported new female stars, like Zarah Leander (1907–1981, Sweden), Marika Rökk (1913–2004, Hungary), and Kristina Söderbaum (1912–2001, Sweden), who appear in overheated melodramas by Detlef Sierck (1897–1987, also known as Douglas Sirk) and Veit Harlan (1899–1964) and musicals by Georg Jacoby (1883–1964). Leander, in particular, became wildly popular in such films as *Zu neuen Ufern* (*To New Shores*, 1937) and *Das Wunschkonzert* (*Request Concert*, 1940), films that addressed women's desire, all the while subtly inserting fascist attitudes in order to prepare women for war. For young male audiences, Ufa produced adventure films with Hans Albers (1891–1960) that glorified combat and war, thus preparing German youth for the coming war of aggression without overt political tones. As the war went from bad to worse for the Germans in 1942–43, Ufa focused almost exclusively on entertainment films that kept the minds of audiences off the rising death toll and falling bombs.

Meanwhile, Ufa also produced a yearly quota of Nazi propaganda films, usually historical epics that reconfigured German history by using the vocabulary of Nazi ideology and valorizing their heroes as *Führer*-figures in the image of Adolf Hitler. The cycle began with Gustav Ucicky's (1898–1961) *Flüchlinge* (*Refugees*, 1933), about the struggle of German nationals in China and ended with Harlan's *Kolberg* (1945), which portrays an episode from the Napoleonic Wars (1813) during which a group of

F. W. Murnau's* Der Letzte Mann (The Last Laugh, *1924) made innovative use of the moving camera, eliminating the need for subtitles. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Prussian citizens holds off the marauding Russian Army, thus directly paralleling the contemporary situation on the Eastern Front. However, by the time the film was premiered in Berlin, 90 percent of German cinemas had been bombed to smithereens by the Allies.

Ufa's history ends with a whimper. In June 1953 the "Lex Ufi" took effect, a law passed by the West German government to reprivatize the company, which by then consisted of little more than real estate. The giant Ufa studios in Neubabelsberg, within the Soviet zone of occupation, fell under the control of the Deutsche-Film Aktiengesellschaft (DEFA), the state-owned film production company of the German Democratic Republic. In 1964, Ufa film rights to the catalogue eventually passed into the hands of the F. W. Murnau Foundation, which was controlled by the German Ministry of the Interior.

SEE ALSO *Censorship; Germany; National Cinema; Propaganda*

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UNITED ARTISTS

Unlike the other major motion picture companies, United Artists (UA) never owned a studio or had actors and directors under contract. It functioned throughout its life solely as a distribution company for independent producers. The history of the company can be conveniently divided into three periods: (1) from 1919 to 1950, when the company was owned by Mary Pickford (1893–1979), Charles Chaplin (1889–1977), and their partners and functioned mainly as a boutique distributor of quality films; (2) from 1951 to 1981, when the company was rescued from near bankruptcy by a new management team headed by Arthur Krim (1910–1994) and Robert Benjamin, who transformed UA into a modern business enterprise; and (3) from 1981 to 2004, when the company was acquired by Kirk Kerkorian (b. 1917), who merged it with MGM and sold off and reacquired parts of both companies several times until he finally disposed of the remains to Sony in 2004.

THE BOUTIQUE

United Artists was founded in 1919 by Mary Pickford, Charles Chaplin, Douglas Fairbanks (1883–1939), and D. W. Griffith (1875–1948) as a means of insuring control over the marketing of their pictures. Capitalizing on their fame in the movies, Pickford, Chaplin, and their partners had risen from the ranks of studio employees to become heads of their own independent production companies. They enjoyed considerable autonomy over their work—from the writing of the scenario to the final cut—and released their films through leading companies, which provided them with production financing and a share of the profits. But rumors of a consolidation in the industry by companies that intended to cap salaries placed the stars on the defensive. By forming United Artists they would now have to secure their own financing and oversee the selling of their pictures, but the risks were worth taking to guarantee their independence.

During the early years of UA's existence, the founders delivered some of the finest pictures of their careers. The premiere UA release was Douglas Fairbanks' *His Majesty, the American*, which was released on 1 September 1919. Fairbanks went on to produce such swashbucklers as *Robin Hood* (1922) and *The Thief of Bagdad* (1924). Pickford's best-remembered pictures were *Pollyanna* (1920), *Little Lord Fauntleroy* (1921), and a remake of *Tess of the Storm Country* (1922). Griffith delivered *Broken Blossoms* (1919), *Way Down East* (1920), and *Orphans of the Storm* (1921), among others. Chaplin came through with the influential *A Woman of Paris* (1923) and his acknowledged masterpiece, *The Gold Rush* (1925).

Despite this record of excellence, which earned a reputation for the company as the Tiffany's of the industry, United Artists confronted a product shortage from the outset. The company was geared to release one picture a month—three pictures a year from each of the owners—to operate efficiently. But production progressed slower than had been anticipated. Chaplin, for example, decided to produce full-length features exclusively, rather than continue with two- or three-reelers; and Fairbanks began producing costume spectaculars, which cost more and took longer to make.

To fill out the roster, UA attempted to bring in other big-name stars as partners without success, since

they were either tied to the major studios or had no stomach for the risks of independent production. Not until Joseph M. Schenck (1878–1961), producer and entrepreneur, was brought in as a partner in 1924 to reorganize the company did circumstances improve. Schenck brought three stars with him under contract—his wife, Norma Talmadge (1897–1957); his sister-in-law, Constance Talmadge (1900–1973); and his brother-in-law, Buster Keaton (1895–1966). To solve the product crisis, Schenck formed Art Cinema Corporation to finance and produce pictures for UA distribution. This company was owned by Schenck and his business associates and was not a UA subsidiary. Art Cinema went on to deliver over fifty pictures to UA. Among them were three Buster Keaton masterpieces, *The General* (1927), *College* (1927), and *Steamboat Bill, Jr.* (1928).

To streamline operations and save on overhead expenses, Schenck proposed merging the company with the distribution arm of Metro-Goldwyn-Mayer, which was then a fledgling producer-distributor connected to the Loew's theater chain. But Chaplin vetoed the plan, fearing that MGM would use UA's films to force what he considered its inferior product on exhibitors, among other reasons. To survive the battle for the theaters, which was being waged by several companies to gain control of the exhibition market, Schenck proposed forming a United Artists theater chain to insure access to first-run houses at favorable rental rates for the company's films. Chaplin vetoed this proposal as well, with the result that in June 1926 Schenck and his UA partners on their own formed the United Artists Theatre Circuit, a publicly-held company, separate from United Artists, which went on to construct or acquire first-run theaters in the major metropolitan areas. Schenck had other plans to strengthen United Artists, such as a proposed merger with Warner Bros., but United Artists would remain what it was founded to be, what Chaplin doggedly insisted on its being, a distribution company for top-quality independent productions.

Nonetheless, Schenck's reorganization had stabilized the company and created a niche in which United Artists could function effectively throughout the studio era. The company had established distribution outlets in most overseas markets and was firmly ensconced as one of Hollywood's eight major motion picture companies, albeit the smallest. Of the original founders, only Charlie Chaplin remained active as a producer during the 1930s. The star system was now firmly controlled by the majors and the day of the actor-producer had passed. Chaplin therefore was an anomaly in the business. He not only produced his pictures using his own money, but he also wrote, directed, and starred in them as well—a one-man show—that included *City Lights* (1931), *Modern Times* (1936), *The Great Dictator* (1941), and *Monsieur Verdoux* (1947).

UA's most active producers during the 1930s were Samuel Goldwyn (1882–1974), Twentieth Century Pictures, Alexander Korda (1893–1956), David O. Selznick (1902–1965), Walter Wanger (1894–1968), and a few others. Three of these producers, Goldwyn, Korda and Selznick, also became partners in the company. As a group, they constituted a new breed of independent—the "creative" producer. The creative producer operated in much the same way as the head of a major studio, only on a much smaller scale. Sam Goldwyn, for example, owned a small studio in Hollywood, where he made forty pictures during the decade, all of which he personally financed. His production staff included some of the best talent around—art director Richard Day (1896–1972); cinematographer Gregg Toland (1904–1948); music director Alfred Newman (1901–1970); directors John Ford (1894–1973), Leo McCarey (1898–1969), King Vidor (1894–1982), and William Wyler (1902–1981); and writers Sidney Howard (1891–1939), Elmer Rice (1892–1967), Maxwell Anderson (1888–1959), Lillian Hellman (1906–1984), Ben Hecht (1894–1964), Robert E. Sherwood (1896–1955), and S. N. Behrman (1893–1973). What linked Goldwyn and the other producers to UA was the distribution contract, a document guaranteeing that UA would sell and promote their pictures in all the principal markets of the world. In return for this service, UA charged its producers a distribution fee to recoup its marketing expenses and to generate a profit.

United Artists released relatively few pictures each year, from fifteen to twenty. As a group, they could be labeled prestige pictures. As understood by the trade, the prestige picture was not a genre; rather, the term designated production values and promotion treatment. A prestige picture was typically a big-budget special of any genre based on a presold property and injected with plenty of star power, glamorous and elegant trappings, and elaborate special effects.

Sam Goldwyn produced a series of Eddie Cantor (1892–1964) musicals starting with *Whoopee!* (1930), which was shot in two-strip Technicolor and marked Busby Berkeley's entry into the movies, and two prestige films based on Pulitzer Prize–winning works, King Vidor's *Street Scene* (1931) and John Ford's *Arrowsmith* (1931). Goldwyn sustained his reputation as a producer of class pictures by making three pictures in collaboration with William Wyler, *Dodsworth* (1936), *Dead End* (1937), and *Wuthering Heights* (1939). *Wuthering Heights*, Goldwyn's last picture for UA, was one of the most highly admired pictures of the decade, winning the New York Film Critics award for best picture, among

other honors. Based on Emily Brontë's strange tale of a tortured romance, it starred Laurence Olivier as the demon-possessed Heathcliff and Merle Oberon as his beloved Cathy.

Twentieth Century, which was owned by Joseph Schenck and Darryl Zanuck (1902–1979), a former Warner Bros. producer, supplied UA with quality fare from 1933 until it merged with Fox Films in 1935, including Alfred Werker's *The House of Rothschild* (1934) and Richard Boleslawski's *Les Miserables* (1935). The British producer-director Alexander Korda (1893–1956) became a partner in UA in 1935 after delivering *The Private life of Henry VIII* (1933), an historical biopic starring Charles Laughton, which earned Laughton an Academy Award® for Best Actor and sparked a brief interest in the United States in British costume pictures and historical biopics. Korda went on to deliver such films as *The Scarlet Pimpernel* (1934), René Clair's *The Ghost Goes West* (1935), and *The Four Feathers* (1939).

In his attempt to compete with the very best in the business, David O. Selznick (1902–1965) produced a series of prestige picture for UA that included *The Prisoner of Zenda* (John Cromwell, 1937), *A Star Is Born* (William Wellman, 1937), and *Rebecca* (Alfred Hitchcock, 1940). Selznick's biggest hit, *Gone With The Wind* (1939), was given to MGM in return for Clark Gable's services and much-needed production financing. After being made a partner in UA in 1941, Selznick produced three hits, *Since You Went Away* (Cromwell, 1944), *I'll Be Seeing You* (William Dieterle, 1944), and *Spellbound* (Hitchcock, 1945).

Always in search of films from any appropriate source to fill out its roster, UA set up a production company in 1936 for Walter Wanger, a former studio producer turned independent like Selznick. With financing guaranteed by UA, Wanger produced three hits, Cromwell's *Algiers* (1938), Ford's *Stagecoach* (1939), and Hitchcock's *Foreign Correspondent* (1940).

In a category of his own, Walt Disney (1901–1966) released his phenomenally successful Mickey Mouse and Silly Symphony cartoons through the company from 1932 to 1937. *Flowers and Trees* (1932), *The Three Little Pigs* (1933), *The Tortoise and the Hare* (1934), *Three Orphan Kittens* (1935), and *The Country Cousin* (1936) won an Academy Award® for Disney each year he was at UA.

The ranks of independent producers swelled during World War II as a result of greater demand for entertainment by the public and a drop in production by the studios due to shortages of material and studio personnel. And since independent production became less speculative, commercial banks were willing to at least provide partial production financing under certain conditions. Most of the new entrants were speculators of various stripes, but they also included the occasional star or director who was fleeing the servitude of the studio system. UA opened its doors to many independent producers, some of them far below the company's previous standards. The few pictures that perpetuated UA's reputation in this period, in addition to Chaplin's *Great Dictator*, were *In Which We Serve* (Noel Coward, 1942), *Stage Door Canteen* (Sol Lessor, 1943), and *The Story of G.I. Joe* (Lester Cowan, 1945).

UA's best known pictures after the war were produced by old hands, the eccentric millionaire Howard Hughes (1905–1976), who had been dabbling in production since the 1930s, and UA founder Charles Chaplin, who kept up his pace of producing, directing, and starring in a film once every five to six years. In 1946, UA agreed to distribute Hughes's *The Outlaw* starring Jane Russell, a picture which Hughes had briefly released on his own in 1943 without a Production Code seal. Hughes made the required cuts for UA, but after the film was released he bypassed the company and launched a vulgar advertising campaign that prominently focused on Jane Russell's breasts. After the Production Code Administration (PCA) revoked its approval of the movie, Hughes brought suit against the organization charging unlawful restraint of trade, but he lost his fight. Although the major circuits barred the film, independent houses were more than happy to play it, and *The Outlaw* went on to gross more than any other picture UA had in release.

Chaplin's *Monsieur Verdoux* (1947) was controversial for entirely separate reasons. Critical reaction by the press to this picture, in which Chaplin abandoned his famous tramp to play a cynical middle-class bank clerk who happened also to be a modern Bluebeard, was hostile. Chaplin's popularity had sunk to its all-time low as a result of a paternity suit he was involved in and rising resentment over Chaplin's alleged pro-communist stand during the war. He was asked if he was a communist, he was asked why he had not become an American citizen, and he was accused of being unpatriotic. John Rankin, a member of the House Committee on Un-American Activities, called for Chaplin's deportation. Following a hate campaign, led primarily by the Catholic War Veterans and the American Legion, and boycotts of the picture, Chaplin ordered it withdrawn from distribution. Even though it grossed more than $1.5 million abroad, Chaplin felt that the UA sales force was responsible for its poor domestic showing, with the result that he lost confidence in his company.

THE KRIM-BENJAMIN TAKEOVER

The motion picture industry entered a recession after the war, causing financial institutions to declare a moratorium

on independent production. Lacking capital resources and unable to finance production, UA went downhill. The threat of bankruptcy in 1951 convinced Mary Pickford and Charles Chaplin, the two remaining stockholders in the company, to turn over operating control of United Artists to a management team headed by two young lawyers, Arthur B. Krim and Robert S. Benjamin. The deal Krim and Benjamin struck was that if United Artists turned a profit in any one of the first three years of their management, the team would be allowed to purchase a 50 percent stake in the company for a nominal one dollar per share.

Taking the offensive, Krim and Benjamin gained the confidence and support of an increasing number of banks and initiated a broad financing program that attracted important producers, stars, and directors to the company. In return for distribution rights, UA now offered independent producers financing, creative control over their work, and a share of the profits. In essence, UA went into partnership with its producers. The company and a producer had to agree on the basic ingredients—story, cast, director, and budget—but in the making of the picture, UA gave the producer complete autonomy including the final cut.

After a picture was placed in release, United Artists charged its producer a schedule of distribution fees ranging from 30 to 45 percent of the film's rentals, depending on the market (that is, domestic or foreign). These fees were designed not only to recoup the company's expenses in maintaining a permanent worldwide sales organization, but also to generate profits. Since the marketing costs of a picture remained relatively fixed regardless of its box office performance, a hit could generate revenues well in excess of distribution expenses.

Distribution profits rewarded the company, to be sure, but UA also used them to offset losses on production loans and to contribute to a pool for the financing of new projects. For those pictures that earned back their investments, United Artists also enjoyed production profits. Since the distribution fee offset UA's risk as financier, the company could afford to be generous with the production profits. UA gave anywhere from 50 to 75 percent of the profits to the producer. These were the rewards for the filmmaker's efforts.

The Krim-Benjamin team turned a profit in its first year and within a few years bought out Chaplin and Pickford to own the company outright by 1955. In 1957, they took the company public and its stock was traded on the New York Stock Exchange. By then, UA's roster included fifty independents, among them such actor-producers as John Wayne (1907–1979), Frank Sinatra (1915–1998), Gregory Peck (1916–2003), Bob Hope (1903–2003), and Kirk Douglas (b. 1916); such director-producers as William Wyler (1902–1981), Stanley Kramer (1913–2001), and Otto Preminger (1906–1986); and such production units as the Mirisch Corporation and Hecht-Hill-Lancaster. No longer the smallest of the majors, United Artists grew to become the largest producer-distributor of motion pictures in the world by 1966.

Two prestige pictures came to the new UA the first year, Sam Spiegel's *The African Queen* (John Huston, 1951) and Stanley Kramer's *High Noon* (Fred Zinnemann, 1952). In 1952, UA released Arch Oboler's *Bwana Devil*, which started the 3-D craze, and in 1953, Otto Preminger's *The Moon Is Blue*, which ignited a campaign by UA to challenge the Production Code. The Hecht-Lancaster production of *Marty* (1955), a small-budget sleeper starring Ernest Borgnine, further boosted the company's reputation by winning the Oscar® for best picture. After going public, UA was off and running. Stanley Kramer delivered *The Defiant Ones* (1958) and *Judgment at Nuremberg* (1961); Kirk Douglas, *The Vikings* (1958); Otto Preminger, *Exodus* (1960); Burt Lancaster, *The Birdman of Alcatraz* (1962); and Jerome Hellman-John Schlesinger, *Midnight Cowboy* (1969). The latter was the only X-rated film to win the Oscar® for best picture.

By far, UA's most successful alliance was with the Mirisch Company. The brainchild of Harold Mirisch and his two brothers, Walter and Marvin, the Mirisch company operated as an "umbrella" organization that provided business and legal services to independents. The objective was to allow filmmakers to concentrate on production while the company managed the logistics of production, arranged the financing and distribution, and supervised the marketing. To produce its top-of-the-line product, Mirisch gave multiple-picture contracts to such ranking directors as Billy Wilder, John Sturges, Robert Wise, and George Roy Hill and to promising younger directors such as Blake Edwards and Norman Jewison.

The Mirisches produced nearly seventy pictures for UA over fifteen years. They were in every genre and consistently took Hollywood's top honors. Three pictures won Oscars® for best picture: *The Apartment* (Wilder, 1960), *West Side Story* (Robert Wise, 1961), and *In the Heat of the Night* (Norman Jewison, 1967). Other acclaimed Mirisch pictures included *Some Like It Hot* (Wilder, 1959), *The Magnificent Seven* (John Sturges, 1960), *The Pink Panther* (Blake Edwards, 1963), and *The Russians Are Coming, the Russians Are Coming* (Jewison, 1966).

United Artists operated internationally, like all the majors, which entailed marketing foreign films in the United States and investing in production overseas, in

BILLY WILDER

b. Samuel Wilder, Sucha Galicia, Austria-Hungary, 22 June 1906, d. 27 March 2002

Internationally acclaimed as one of Hollywood's great directors, Billy Wilder explored the dark side of postwar America. Wilder was a consummate craftsman, and worked in many styles and genres, among them film noir, social problem drama, melodrama, romantic comedy, and farce. His films challenged conventional movie taboos and were known for their acerbic wit and cynical social satire. Wilder's career peaked in 1960, when he won the best director, best screenplay, and best picture Oscars® for *The Apartment* to become the first person to win three Academy Awards® in a year.

A German emigré, Wilder got his break in 1936 and was hired as a screenwriter at Paramount, which paired him with Charles Brackett, the former drama critic for *The New Yorker*. Wilder and Brackett became the most successful writing team of the period, responsible for such scripts as *Bluebeard's Eighth Wife* (1938), *Midnight* (1939), and *Ninotchka* (1939, for MGM). Beginning directing in 1942, Wilder went on to make several award-winning films for Paramount, among them: *Double Indemnity* (1944), an archetypical film noir; *The Lost Weekend* (1945), a landmark social problem drama about alcoholism; and *Sunset Boulevard* (1950), a quintessential melodrama about Hollywood.

Turning independent producer in 1954, Wilder made *The Seven Year Itch* (1955) with Marilyn Monroe for Twentieth Century Fox and *Love in the Afternoon* (1957), a May-December romance with Gary Cooper and Audrey Hepburn, for Allied Artists before joining the Mirisch Corporation. Wilder catapulted the Mirisch company into the forefront of the independent producer ranks with *Some Like It Hot* (1959), a screwball farce starring Monroe, Tony Curtis, and Jack Lemmon. Co-written by I. A. L. Diamond, who enjoyed a twenty-five year partnership with Wilder, *Some Like It Hot* grossed more than any other comedy up to that time, and was the first of a long string of Mirisch entries to receive Academy Award® honors. Wilder and Diamond delivered two more hits, *The Apartment* (1960), a scathing comedy of manners about corporate America starring Lemmon, Shirley MacLaine, and Fred MacMurray; and *Irma La Douce* (1963), a sex farce about a Parisian streetwalker that again paired MacLaine and Lemmon. *Irma La Douce* became Wilder's biggest box office draw; afterwards, Wilder lost touch with his audience and his next films for Mirisch—*Kiss Me, Stupid* (1964), *The Fortune Cookie* (1966), and *The Private Life of Sherlock Holmes* (1970)—were box-office failures. Wilder continued to make quirky movies in the seventies but later found it difficult to find studio backing for his projects. He spent the remaining years of his life receiving accolades for his achievements in the movies.

RECOMMENDED VIEWING

Double Indemnity (1944), *The Lost Weekend* (1945), *Sunset Boulevard* (1950), *The Seven Year Itch* (1955), *Some Like It Hot* (1959), *The Apartment* (1960)

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Tino Balio

addition to marketing American films abroad. In its search for commercial product, United Artists fared best in Great Britain where it exploited the "Swinging London" phenomenon. Its British investment paid off big with Tony Richardson's production of *Tom Jones* (1963), a movie version of Henry Fielding's ribald and Hogarthian novel of the same name starring Albert Finney. The film won four Academy Awards®—for best picture, director, screenplay, and musical score—and set a new box office record for a foreign film.

United Artists financed two additional ventures that successfully capitalized on the British pop culture scene. The first was the James Bond films. Based on the novels of Ian Fleming (1908–1964), the James Bond series was produced by Cubby Broccoli and Harry Saltzman. Leading off with *Dr. No* (Terence Young, 1962),

Billy Wilder. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Broccoli and Saltzman chose a relatively unknown actor from Edinburgh to play James Bond—Sean Connery. The Bond series continued with *From Russia with Love* (Terence Young, 1963), *Thunderball* (Terence Young, 1965), and additional hits to become the most successful series in film history. UA's second venture tapped British music. To determine if the Beatles, a new British guitar group from Liverpool, could generate interest in this country, UA commissioned Walter Shenson to produce *A Hard Day's Night* (Richard Lester, 1964) as a favor for UA's record division, which wanted a soundtrack LP of the Beatles to exploit in the American market. *A Hard Day's Night* captured the Beatles at the height of their first enormous wave of popularity. More than 1.5 million copies of the soundtrack LP were sold in the first two weeks of release and the picture went on to become a huge success.

THE TRANSAMERICA MERGER AND BEYOND

United Artists' successful track record made it an object of a takeover. The American film industry entered the age of conglomerates during the sixties as motion picture companies were either taken over by huge multifaceted corporations, absorbed into burgeoning entertainment conglomerates, or became conglomerates through diversification. The takeover of Paramount by Gulf + Western in 1966 marked the first such entry of a conglomerate into the film industry. This move was followed by the merger of United Artists with Transamerica Corporation, a full-line financial service organization headquartered in San Francisco in 1967. The takeover was a friendly one, but relations between parent and subsidiary soured when UA posted significant losses at the end of the sixties and Transamerica attempted to foist "new management techniques" on the company.

United Artists turned itself around by 1974 and reestablished ties to the creative community. Going into the 1970s, Woody Allen (b. 1935) delivered four pictures to UA—*Bananas* (1971), *Everything You Always Wanted to Know About Sex but Were Afraid to Ask* (1972), *Sleeper* (1973), and *Love and Death* (1975). Blake Edwards delivered a series of Pink Panther blockbusters—*The Return of the Pink Panther* (1975), *The Pink Panther Strikes Again* (1976), and *Revenge of the Pink Panther* (1978). And the Saul Zaentz-Michael Douglas production team delivered *One Flew Over the Cuckoo's Nest* (Milos Forman, 1975). Based on the Ken Kesey's celebrated cult novel, *Cuckoo's Nest*, starring Jack Nicholson and Louise Fletcher, grossed more than any previous UA release and achieved what no other picture in forty years had done—a sweep at the 1975 Academy Awards® (*It Happened One Night* was the first, in 1934). Nominated for nine Oscars®, *Cuckoo's Nest* won the top five—best picture, best director, best actor, best actress, and best screenplay adaptation. The following year, the Robert Chartoff-Irwin Winkler production of *Rocky* (John G. Alvidsen, 1976) won the Oscar® for best picture, the second time in a row for a UA picture. And in 1977, Woody Allen's *Annie Hall* won the Oscar® for best picture, the third time in a row for a UA picture and an industry record.

In January 1978, UA chairman Arthur Krim and top executives resigned from the company. The dismantling of what had been the industry's most stable management team stunned the film business and climaxed years of friction between the company and Transamerica, its conglomerate parent. Krim and his partners went on to form Orion Pictures, a boutique production-distribution company that struggled for most of its life until it finally filed for bankruptcy in 1991.

UA's new management had the misfortune of falling into a blockbuster trap. Sometimes a picture of enormous box office potential goes over budget immediately when put into production. What to do? If the company pulls the plug, the entire investment is lost and the company suffers the wrath of the creative community for not

The Apartment ***(Billy Wilder, 1960) won several Academy Awards® for United Artists.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

permitting the filmmaker to realize the expected masterpiece. So more money is pumped in with the hope that no more catastrophes will occur. Such was the case of Michael Cimino's (b. 1943) *Heaven's Gate*. Proposed at $7.5 million, budgeted at $ 11.5 million, and written off finally at $44 million, the fiasco led to at least temporary unemployment for almost everyone associated with the picture and ultimately to the demise of UA itself.

UA had fallen into the blockbuster trap once before during the Krim-Benjamin regime. The picture was *The Greatest Story Ever Told* (George Stevens, 1965), a drama of the life of Christ based on the best-selling Fulton Oursler novel. Stevens was one of the most respected directors in the industry and the picture showed every promise of surpassing the box office performance of biblical spectaculars of the 1950s like *The Ten Commandments* (1956) and *Ben-Hur* (1959). *The Greatest Story*, though, earned the distinction of becoming the most ambitious and expensive film ever to be shot in the United States up to that time. Originally budgeted at a modest $7.4 million based on a twenty-three week shooting schedule, the picture ultimately cost $21 million and was brought in seventeen weeks behind schedule. The overrun was due in part to logistical problems, severe weather conditions on location in Nevada and Utah, and to the pace of Stevens's direction.

Critics found just about everything offensive—Stevens's literal and orthodox interpretations, the excessive running time, the sets "by Hallmark," the music, and particularly the cameos that employed thirty Academy Award® winners, among them Shelley Winters, Carroll Baker, John Wayne, and Sidney Poitier. To counter the adverse reviews, UA planned a slow and deliberate campaign that was designed to build the picture's prestige. Eventually, the picture recouped most of its investment.

Heaven's Gate met with a grimmer fate. It was booby-trapped from the start. Within months after UA approved *Heaven's Gate*, Cimino's *The Deer Hunter*

Jon Voight (left) and Dustin Hoffman in* Midnight Cowboy *(John Schlesinger, 1969), the only X-rated film to win an Oscar® for Best Picture. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

(1978) opened in New York and Los Angeles to smash business and won numerous awards, including five Oscars® for best picture, director, supporting actor, editing, and sound. Cimino began shooting *Heaven's Gate* immediately after the Academy Awards® ceremony. Two weeks into production, Cimino fell two weeks behind schedule. Sixteen weeks into production, costs had escalated to $21 million. Four weeks later, Cimino held a champagne party to celebrate the shooting of the millionth foot of film. Although UA took the drastic step of assuming fiscal control of the picture, the action came too late. A UA executive admitted that the studio seemed to have lost control of the film early on. Film critics were unanimous in their appraisal of the movie, calling *Heaven's Gate* an unqualified disaster. In its first theatrical run, the $44 million (including promotion costs) superbomb grossed at the box office exactly $12,032.61.

Transamerica had always enjoyed basking in UA's limelight; now it had to endure the humiliation of being associated with one of the most public motion picture failures of all time. Transamerica, therefore, was receptive to a preemptive offer from Kirk Kerkorian, the Las Vegas developer and new owner of MGM, to take UA off its hands. Transamerica got out of the motion picture business with a nice profit. The conglomerate paid $185 million for UA in 1967; Kerkorian offered and Transamerica accepted $320 million for the company in 1981. In acquiring UA, Kerkorian merged the company into a new corporate entity, MGM/UA Entertainment Company. Afterward, Kerkorian sold and bought all or parts of MGM at least four times. The final sale, for $4.8 billion, was to Sony in 2004, after which MGM and United Artists ceased to function as autonomous production entities.

SEE ALSO *Academy Awards®; Distribution; Independent Film; Producer; Studio System*

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UNIVERSAL

The history of Universal has been remarkably varied and complex. From the 1915 inauguration of its colossal facility in Hollywood, Universal was a model studio in terms of centralized mass production and efficient marketing. But its failure to develop an exhibition operation relegated Universal to "major minor" status during the classical era (i.e., from early 1920s through the 1940s), while the Big Five integrated majors ruled the industry. Thus Universal had the financial leverage and resources to develop only a few signature stars and product lines, although these did include such trademark cycles as the Deanna Durbin (b. 1921) musicals of the 1930s, the Abbott & Costello comedies of the 1940s, the Douglas Sirk (1897–1987)-directed melodramas of the 1950s, and, of course, the horror cycle that was the key marker of Universal's house style throughout the classical era.

After decades of relative stability as a second-class studio, Universal's postwar fortunes changed dramatically, due largely to the succession of owners and partners over the past half-century, successively International Pictures, Decca Records, the Music Corporation of America (MCA), Matsushita Electric, Vivendi, and General Electric. The most important and prolonged of these alliances involved MCA, which owned Universal from 1962 to 1990 and created a template of sorts for the media conglomerates that would come to rule and effectively define the New Hollywood. The keys to MCA-Universal's success were Lew Wasserman's (1913–2002) visionary leadership, the integration of its film and television operations, and the development of the modern movie blockbuster. But a sore spot for MCA-Universal, as it had been for the studio during the classical era, was the lack of a direct "pipeline" to consumers in the form of a theater chain, a broadcast or cable network, or some other delivery system.

Wasserman's decision in 1990 to sell the company to Matsushita, the Japanese electronics giant and the home-video pioneer, was intended to correct this shortcoming. That effort failed, leading to a period of sustained turmoil and a succession of four owners over a fifteen-year span. The most recent is General Electric, parent company of NBC, which bought the studio in 2004 and created "NBC Universal," which may mark a return to stability and industry might—albeit as a subsidiary of a global conglomerate with no real connections to the studio created almost a century ago.

THE CLASSICAL ERA

Universal was founded in 1912, when Carl Laemmle (1867–1939) and several other independent film pioneers pooled their interests to create the Universal Film Manufacturing Co. Within weeks, the new company was under the command of Laemmle, who controlled the studio for the next quarter-century. Laemmle got his start in the film business in Chicago in 1905 with a string of nickelodeon theaters, and he soon created a distribution "exchange" to ensure a steady flow of product. He ran afoul of the Motion Picture Patents Co., initiating a feud with Thomas Edison and his associates that intensified when he moved his company to New York, and, in 1909, launched a production operation, the Independent Motion Picture Co. (IMP). By 1912, when Laemmle merged IMP with several other firms to create Universal, the MPPC's power was waning and the demand for film product was surging. The movie business

JAMES WHALE

b. Dudley, Worcestershire, England, 22 July 1889, d. 29 May 1957

During a decade-long career in Hollywood, James Whale directed (and occasionally produced) some twenty films, most of them for Universal Pictures. He attained legendary stature for four of them: *Frankenstein* (1931), *The Old Dark House* (1932), *The Invisible Man* (1933), and *Bride of Frankenstein* (1935). The first of these, coming several months after Universal's breakthrough horror hit, *Dracula* (1931), solidified the genre as the cornerstone of Universal's "house style" in the 1930s and affirmed Whale as the studio's foremost staff director. The last of the four stands as a consummate achievement not only of classical horror but of classical Hollywood in general.

Whale started as a newspaper cartoonist in England before joining the service during World War I, and began acting in a German prisoner-of-war camp. He continued his stage career after the war, moving into set design and eventually directing. A hit play brought him to the United States in the late 1920s, and the talkie revolution brought him to Hollywood. Whale signed with Universal in 1931 to direct an adaptation of the stage play *Waterloo Bridge*, and he followed that project with *Frankenstein*. Whale himself cast the lead roles, selecting Colin Clive to play Dr. Frankenstein and a little-used Universal contract player, Boris Karloff, for the monster. The casting of Karloff was truly inspired, as the lanky, low-key British actor brought both menace and pathos to the role, thus creating a screen icon and a crucial genre convention—the monster as both sympathetic outcast and as rampaging beast. Karloff became one of Universal's contract stars and, along with Bela Lugosi, defined the studio's trademark genre.

Whale followed *Frankenstein* with a second-rate melodrama, *Impatient Maiden* (1932), establishing a pattern (begun with *Waterloo Bridge*) of alternating horror films and women's pictures. Then came another polished Karloff vehicle, *The Old Dark House*, an oddly effective melding of the haunted house formula with a comedy of manners that marked Whale's first effort to interject offbeat black humor into the horror genre. That effort continued in *The Invisible Man*, as the disembodied protagonist (voiced by Claude Rains) displays a self-deprecating wit and creates a succession of comic incidents before the effects of his experiments render him a murderous psychopath. *Bride of Frankenstein*, the culmination of Whale's style, expertly balances horrific drama and high kitsch, careening in its memorable finale into screwball romance as Karloff's genial monster is spurned by the doctor's newest creation, Elsa Lanchaster of the electric-shock hairdo.

Whale's next major assignment was a lavish, all-star remake of *Show Boat*, a solid critical and commercial success on its release in 1936. Nevertheless, the picture's production delays and budget overruns cost the Laemmles their studio. Although he directed another nine films before retiring in 1941 to concentrate on his painting, after *Showboat*, Whale's career as a successful, innovative filmmaker was at an end. Whale made an unsuccessful comeback attempt in the late 1940s and died, aptly enough, "under mysterious circumstances" (a drowning victim in his swimming pool) in 1957.

RECOMMENDED VIEWING

Frankenstein (1931), *The Old Dark House* (1932), *The Invisible Man* (1933), *Bride of Frankenstein* (1935), *Show Boat* (1936), *Gods and Monsters* (1998)

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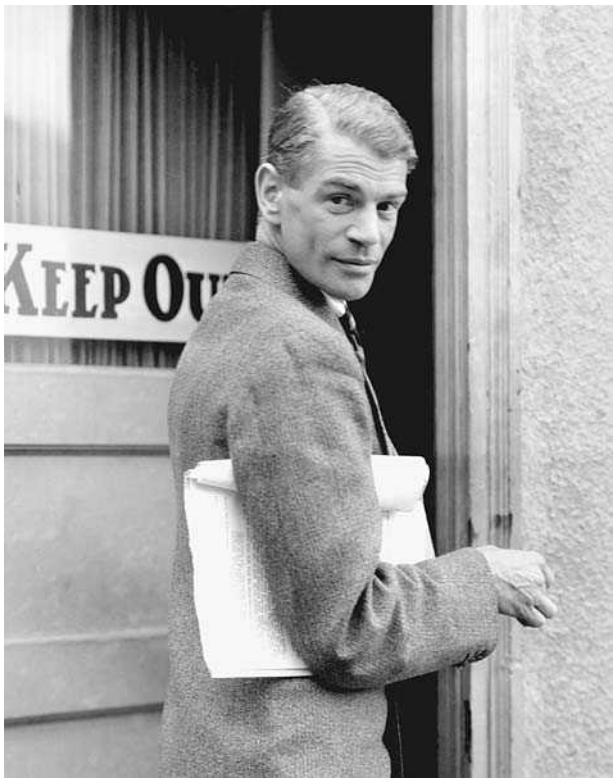
was expanding and maturing rapidly, and Laemmle was determined to service that industry by developing Universal into the movie-industry equivalent of the Ford Motor Company. In early 1914, he purchased the 230-acre Taylor Ranch, some five miles north of Hollywood, and began construction on Universal City, by far the largest and most advanced filmmaking facility at that time. Inaugurated in March 1915, Universal City was a testament to a factory-based, assembly-line mode of production, with an annual output of some 250 features,



James Whale. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

shorts, serials, and newsreels that could be combined into a predictable, highly standardized "program" of pictures.

This left Universal increasingly out of step with the other major producers, who were rapidly moving to star-driven, feature-length films geared to the growing number of downtown theaters that catered to more "urbane," middle-class moviegoers. Despite the changing marketplace, Laemmle remained adamantly opposed to developing a theater chain—an enormously expensive enterprise—and to upgrading his output and paying top dollar for personnel. Thus, while a remarkable range of filmmaking talent started at Universal, including stars like Rudolph Valentino (1895–1926), Lon Chaney (1883–1930), and Mae Murray (1889–1965), and directors like John Ford (1894–1973), Erich von Stroheim (1885–1957), Rex Ingram (1892–1950), and Tod Browning (1882–1962), they eventually left in pursuit of higher salaries, bigger budgets, and greater creative control.

Another significant expatriate was Irving Thalberg (1899–1936), who began his career as Laemmle's secretary in New York City in 1919, just out of high school, and within three years was overseeing production at Universal City. Thalberg convinced Laemmle to produce a few of Hollywood's biggest "prestige pictures," notably Stroheim's *Foolish Wives* (1922) and two spectacular Chaney vehicles, *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925). But ongoing differences with Laemmle's conservative market strategy led to Thalberg's departure for Louis B. Mayer's independent production company, which in 1924 merged with Metro and Goldwyn to create MGM.

Universal was among the last of the studios to produce talkies because of Laemmle's commitment to program pictures for the subsequent-run (small town and rural) markets, which were the last theaters to convert to sound. Universal's eventual conversion coincided with the rise of Carl Laemmle, Jr. (1908–1979), who took command of the studio in April 1928, on his twenty-first birthday. Thereafter, "Junior" Laemmle supervised Universal's sound conversion and engineered its return to prestige-level pictures with adaptations of the stage hits *Broadway* and *Show Boat* in 1929, a lavish color musical revue, *King of Jazz* (1930), and a stunning adaptation of *All Quiet on the Western Front* (1930), directed by Lewis Milestone (1895–1980). Laemmle's plans to upgrade Universal's output were dashed when the Depression hit, and in fact he closed down production for several months in early 1931 to revamp operations and revert to an even more efficient, low-budget production strategy.

One key consequence of those cutbacks was Universal's move to horror, which became its trademark genre in the 1930s. This was a logical move for two basic reasons. First, Universal (like Paramount) had an excellent international distribution system, particularly in Europe, where it had been drawing on talent for several years—especially from Germany, whose recruits included Paul Fejos (1884–1960) and Paul Leni (1885–1929), early instigators of Universal's horror trend with *The Cat and the Canary* (1927) and *The Man Who Laughs* (1928), as well as Karl Freund (1890–1969), William Wyler (1902–1981), Conrad Veidt (1893–1943), and dozens of others. Second, the horror film was a remarkably cost-efficient genre to develop and maintain. Its design relied on darkness and mood rather than elaborate sets, and it was far less star-driven than other genres, although Universal did have the good fortune to cast two unknown actors in its breakthrough horror films—Bela Lugosi (1882–1956) in *Dracula* and Boris Karloff (1887–1969) in *Frankenstein* (both 1931)—who would become forever wedded to Universal's house genre, as would director James Whale (1889–1957) and cinematographer Karl Freund. *Dracula* and *Frankenstein* began a trend that coalesced rapidly with *Murders in the Rue Morgue*, *The Old Dark House*, and *The Mummy* (all 1932). Other studios followed suit, but none really challenged Universal's veritable monopoly on the horror film market during the 1930s.

Universal turned out a number of successful women's pictures as well, notably *Back Street* (1932), *Imitation of Life* (1934), and *Magnificent Obsession* (1935), which also contributed to its Depression-era house style. Far more important, though, was its ongoing commitment to subfeatures, ranging from *Jungle Jim* and *Radio Patrol* serials (generally twelve to fifteen weekly installments running two reels or twenty minutes each), to its seemingly endless output of B-western programmers starring Hoot Gibson (1892–1962), Tom Mix (1880–1940), Johnny Mack Brown (1904–1974), Buck Jones (1889–1942), and singing cowboy Ken Maynard (1895–1973). This irked "Junior" Laemmle, who again tried to raise the studio's sights as the Depression eased—this time with disastrous results. Several expensive prestige pictures, notably *Magnificent Obsession* (1935), *Sutter's Gold* (1936), and particularly a remake of *Show Boat* (1936), ran severely over budget, forcing the Laemmles to borrow heavily. When they failed to meet their obligations in early 1936, J. Cheever Cowdin of the Standard Capital Corporation of New York exercised his option to buy Universal Pictures. The Laemmles were forced out, replaced by Robert H. Cochrane (1879–1973) as company president and Charles Rogers (1892–1957) as studio head. By then, *Show Boat*, directed by James Whale and starring Irene Dunne (1898–1990), had been released to widespread critical and popular acclaim, becoming one of the biggest hits in studio history.

Universal had several other hits in 1936, the most important by far being *Three Smart Girls*, a modest musical marking the debut of fourteen-year-old soprano Deanna Durbin, which was produced by Boris Pasternak (1890–1960) and directed by Henry Koster (1905–1988), two German recruits who put the "teenage diva" through her paces in a run of hits including *One Hundred Men and a Girl* (1937), *Mad About Music* (1938), *That Certain Age* (1938), *Three Smart Girls Grow Up* (1939), and *Spring Parade* (1940). The Durbin films gave Universal another vital star-genre formula, adding a significant dimension to its house style and a veritable insurance policy at the box office. Durbin's hits also enabled Universal to take on A-class projects with outside talent, notably *Destry Rides Again* (1939), costarring Marlene Dietrich and James Stewart, and several films starring W. C. Fields (1880–1946), including *You Can't Cheat an Honest Man* (1939), *The Bank Dick*, and *My Little Chickadee* (both 1940).

Universal's late Depression recovery was orchestrated by Nate J. Blumberg and Cliff Work (1891–1963), who replaced Cochrane and Rogers in 1937. The studio actually showed year-end profits in 1939 for the first time in a full decade. The recovery continued into the 1940s, although Universal failed to realize the kind of boom enjoyed by the majors due to its lack of a theater chain and its relative dearth of A-class talent to exploit the overheated first-run market. The studio did sign deals during the war with a number of top independents producers, including Gregory LaCava (1892–1952), Jack Skirball (1896–1985), Frank Lloyd (1886–1960), and Walter Wanger (1894–1968). The most important of these was Wanger, who entered a long-term relationship after the release of *Eagle Squadron* in 1942, and went on to produce both in-house projects like *Arabian Nights* (1942), Universal's first Technicolor release, and *Scarlet Street* (1945) by way of Diana Productions, Wanger's partnership with the film's star (and his wife), Joan Bennett (1910–1990), and its director, Fritz Lang (1890–1976).

While relying on independent producers for much of its A-class product during the war, Universal continued to crank out low-cost programmers, including B westerns with Tex Ritter (1905–1974) and Rod Cameron (1910–1983), the Sherlock Holmes series with Basil Rathbone (1892–1967) (picked up from Fox), and low-budget horror films like *The Invisible Man Returns* (1940), *The Ghost of Frankenstein* (1942), and *The Wolf Man* (1941), launching a new cycle starring Lon Chaney, Jr. (1906–1973). Durbin's star faded badly in the early 1940s, but her decline was offset by the sudden stardom of Abbott & Costello. Concurrent with Paramount's Hope-Crosby hits, Abbott & Costello utterly dominated the box office charts during the war, initially with "service comedies" like *Buck Privates* and *In the Navy* (both 1941), and later with genre parodies, including a Hope-Crosby spoof, *Pardon My Sarong* (1942).

UNIVERSAL-INTERNATIONAL AND THE EARLY MCA YEARS

Universal's revenues and profits reached record levels during the war and then peaked in 1946, a year in which the studio underwent a profound change. In an effort to upgrade its films and compete more directly with the major studios, Universal merged with International Pictures, an independent company run by Leo Spitz and William Goetz (1903–1969) that specialized in prestige productions. Engineered by Cowdin, Blumberg, and British producer J. Arthur Rank (1888–1972), the merger installed Spitz and Goetz as heads of production, phased out B-movies and subfeatures, and reduced studio output from its wartime average of fifty per year (twice the majors' output) to thirty-five. Existing deals with Wanger, Mark Hellinger (1903–1947), and other independent producers were extended, while new pacts were signed with several others. Universal also entered a complex international distribution agreement with Rank and his British counterpart, Alexander Korda (1893–1956).

Universal-International (U-I) enjoyed critical success in the immediate postwar era, with Hellinger turning out three successive hits—*The Killers* (1946), *Brute Force*

Elsa Lanchester (left) and Boris Karloff in James Whale's* Bride of Frankenstein *(1935). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

(1947), and *The Naked City* (1948)—that were among the strongest crime films of the era. Laurence Olivier (1907–1989) directed and starred in an adaptation of *Hamlet* (1948) that gave the studio its first top Oscars® in years. But critical success did not translate into box-office revenues: record profits of $4.6 million in 1946 became net losses of $3.2 million in 1948. So it was back to basics at Universal City, with the studio reverting to high-volume, low-cost formula films for the subsequent-run market, best characterized by three hit series: the *Abbott & Costello Meet . . .* cycle launched in 1948 with *Abbott & Costello Meet Frankenstein* (1948); the Ma and Pa Kettle series launched in 1949, and the Francis the Talking Mule series in 1950. All three were targeted at small town and rural audiences, and all three series flourished throughout the 1950s. While the low-grade series kept the studio machinery running and the revenues flowing, Bill Goetz managed to keep A-class feature production alive through a truly extraordinary deal with talent agent Lew Wasserman, head of MCA (Music Corporation of America), for the services of James Stewart (1908–1997) in *Winchester '73* (1950). The deal gave Stewart 50 percent of the net revenues of the film, making him an equal partner with U-I and forever changing the nature and scope of profit-participation deals in Hollywood. The success of *Winchester '73* led to similar deals with Stewart on films like *Bend of the River* (1952), *Thunder Bay* (1953), and *The Glenn Miller Story* (1953), and with several other top stars like Alan Ladd (1913–1964) (*Saskatchewan*, 1954) and Kirk Douglas (b. 1916) (*Man Without a Star*, 1955) as well.

Goetz negotiated the first of these deals, but his role at U-I rapidly diminished in the early 1950s due to another change in ownership. In late 1951, the music giant Decca Records, which had been looking for an entree into the movie business, began buying up

ABBOTT and COSTELLO

William A. (Bud) Abbott, b. Asbury Park, New Jersey, 2 October 1895, d. 24 April 1974
Louis Francis (Lou) Costello, b. Patterson, New Jersey, 6 March 1906, d. 3 March 1959

Bud Abbott and Lou Costello were Universal's top stars of the 1940s, eclipsed only by Paramount's comedy duo of Bob Hope and Bing Crosby, and they continued to costar in Universal comedies until the mid-1950s. The duo proved eminently adaptable, shifting from service comedies (comedies about life in the military) to genre parodies to comedy-horror hybrids, although the essence of their onscreen appeal remained the comic banter and classic shtick (like their "Who's on First?" routine) first developed on the vaudeville stage years earlier.

Indeed, the lanky, snide Abbott and dumpy, bumbling Costello were comedy veterans when they made their unlikely breakthrough as movie stars. They refined their comic skills on the burlesque circuit in the early 1930s, eventually taking their routines to radio and to Broadway. They signed with Universal for a second-rate (even by Universal standards) 1940 romp, *One Night in the Tropics* (1940), and then were featured in a military farce, *Buck Privates* (1941), as a pair of inept army draftees who comically survive basic training and become unlikely heroes. The plot was a pastiche of army jokes and vaudeville routines, interspersed with tunes performed by the Andrews Sisters—including the Oscar®-nominated "Boogie Woogie Bugle Boy," which became a wartime standard.

Buck Privates was a huge and unexpected hit, which Universal immediately followed with two more 1941 service comedies, *In the Navy* and *Keep 'Em Flying*. These were created at breakneck speed by Universal's Abbott and Costello unit, whose key contributors were the producer Alex Gottlieb, the director Arthur Lubin, the writer John Grant, and the cinematographer Joe Valentine. By the time the United States entered the war in December 1941, Abbott and Costello had become the industry's top box-office attraction. At that point Universal shifted the focus (out of respect for the "war effort") from service comedies to genre parodies, including *Pardon My Sarong* (1942), a spoof of the Hope-Crosby "Road" pictures. The duo remained atop the box-office charts throughout the war, along with Hope and Crosby and Betty Grable, but their appeal waned in the immediate postwar period amid repeated announcements of their impending split. They were soon written off as an offbeat wartime phenomenon.

As their stars faded, Universal writer Grant and the producer Robert Arthur devised a genre recombination strategy to meld the Abbott and Costello formula with the horror "reunion" pictures of the war years like *Frankenstein Meets the Wolf Man* (1943). The result was *Abbott & Costello Meet Frankenstein* (1948), which revived not only the duo's careers but also two fading studio formulas. That unlikely hit was followed by a succession of low-cost comedy-horror hybrids, from *Abbott & Costello Meet the Killer, Boris Karloff* (1949) to *Abbott & Costello Meet the Mummy* (1955). The pair finally split in 1957, two years before Lou Costello's death.

RECOMMENDED VIEWING

One Night in the Tropics (1940), *Buck Privates* (1941), *Pardon My Sarong* (1942), *Lost in a Harem* (1944), *The Time of Their Lives* (1946), *Abbott & Costello Meet Frankenstein* (1948), *Abbott & Costello in the Foreign Legion* (1950), *Abbott & Costello Go to Mars* (1953)

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Universal stock, starting with the holdings of Spitz, Goetz, and Rank. By 1953, Decca had controlling interest and Spitz and Goetz were out altogether, replaced by the Decca president, Milton J. Rackmil, who served as president and CEO of U-I as well. Rackmil operated out of New York City and continued to focus primarily on Decca, while Nate Blumberg ran the studio and Ed Muhl, the long-time plant manager, oversaw production, with the day-to-day filmmaking handled by a handful of contract producers. In fact, Universal was one of the last

Bud Abbott (left) and Lou Costello find themselves in the* Foreign Legion *(1950). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

studios to maintain a producer-unit system, with over half of its output from 1952 to 1958 being handled by only five producers, each of whom specialized in a particular type of film.

Robert Arthur (1909–1986) handled low-budget comedies and series films, including the Abbott & Costello, Ma and Pa Kettle, and Francis series. Aaron Rosenberg (1912–1979) handled high-end drama, particularly Technicolor adventure films shot on location (including the Stewart films). Ross Hunter (1920–1996) produced Universal's "women's pictures"—mainly light romance and glossy melodrama. The latter included director Douglas Sirk's baroque weepies *All I Desire* (1953), *Magnificent Obsession* (1954), *All That Heaven Allows* (1955), and *Imitation of Life* (1959), which confounded critics but did excellent business. William Alland (1916–1997) specialized in B-grade westerns and science-fiction films, often in collaboration with director Jack Arnold (1916–1992): *It Came from Outer Space* (1953); *Creature from the Black Lagoon* (1954); *This Island Earth* (1955). Albert Zugsmith (1910–1993) was the most adventurous and eclectic of the lot, producing such wide-ranging films as the sci-fi classic *The Incredible Shrinking Man* (1957), Orson Welles's (1915–1985) film noir masterwork *Touch of Evil* (1958), and two of Sirk's most distinctive films, *Written on the Wind* (1956) and *The Tarnished Angels* (1958).

The films produced by Arthur, Rosenberg, Hunter, Alland, and Zugsmith defined Universal's house style until the late 1950s, when changes that had been transforming Hollywood finally caught up with the studio. The decade had been generally successful for both Decca and Universal, although the two companies never realized the kind of "synergies" that Rackmil and others anticipated. Universal had been operating in something of a time warp, maintaining a factory-oriented system

and seemingly oblivious to television, independent production, and the burgeoning blockbuster mentality. Then in 1958, after eight years of steady but modest profits, U-I's revenues dropped severely. Rackmil, realizing that the studio was woefully out of step with the changing industry, shut down production and began looking for a buyer, eventually striking a deal with MCA for the sale of the Universal City lot (for $11.25 million) while retaining control of Universal Pictures. Rackmil stayed on as nominal president of Universal after the sale in early 1959, but there was no question that the chief executive of the newly merged company was MCA's Lew Wasserman, who by then was arguably the most powerful individual in Hollywood—a prototype, in fact, for a new media mogul, just as MCA augured a new breed of entertainment company.

The phenomenal postwar rise of MCA as a force in Hollywood was propelled by its utter domination of three interrelated aspects of the movie and television industries: talent representation, telefilm series production, and TV syndication. MCA brokered more top talent, produced more prime time series, and leased more film and television titles from its library than any other company in the entertainment industry. By 1958, MCA's television subsidiary, Revue Productions, had outgrown its production facility, the former Republic Studio lot, and the purchase of the massive Universal City lot was a logical move at this stage of its development. Wasserman had his eye on the movie industry, however, so the purchase of the lot was simply step one in the acquisition of Universal Pictures itself. Step two was to facilitate the studio's recovery through releases laden with MCA talent: Doris Day and Rock Hudson in *Pillow Talk*, for instance, and Cary Grant and Tony Curtis in *Operation Petticoat* (both 1959). Those two hits helped carry Universal to record profits of $4.7 million in 1959, and the trend continued with *Spartacus* (1960), a picture that Universal fully financed and coproduced with Bryna Productions, an independent company set up by MCA for Kirk Douglas, who produced and starred in the historical epic. *Spartacus* was the most expensive film in Universal's history, marking its first foray into the heady realm of blockbuster productions; it was also the biggest box office hit of 1960.

By then, Wasserman had decided to acquire Universal by buying its parent company, Decca, but the acquisition was complicated by legal and regulatory issues. MCA was already contending with antitrust and conflict of interest challenges by the Justice Department and the FCC, and these intensified when the agency sought to acquire Universal. Thus Wasserman opted not only to sell off the talent agency but to dissolve it altogether when MCA bought Decca and Universal in 1962, creating an integrated film, television, and music company—a veritable paradigm for the modern media conglomerate.

THE MCA-UNIVERSAL ERA

Within days of the merger, Wasserman began construction on MCA World Headquarters, a.k.a. the Black Tower, a formidable sixteen-story, black glass monolith that soon came to symbolize MCA-Universal's awesome power in Hollywood. Wasserman also reinstituted the Universal Studio Tour, which dated back to the silent era, and whose success eventually would spawn the studio's colossal theme park operation. That was years away, however, as was MCA-Universal's domination of the movie business. What carried the company through the 1960s, which were troubled times for Hollywood at large as well as for Universal Pictures, was the same dual strategy of TV series production and syndication that had been the basis for MCA's rise in the 1950s. Universal Television cranked out one hit series after another in the 1960s, including, ironically enough, movie-length TV shows—both "long-form" (90-minute) TV series like *The Virginian* (1962–1971) and *The Name of the Game* (1968–1971), as well as made-for-TV movies, a format that Universal pioneered and steadily refined for NBC. By the early 1970s Universal boasted twice the television output of its closest competitors, Paramount and Warner, and had the world's leading TV syndication operation. Besides top series like *Marcus Welby M.D.* (1969–1976) and *Kojak* (1973–1978), Universal successfully melded the series and TV movie formats in the "NBC Mystery Movie" (1971–1977) amalgam of *Columbo*, *McCloud*, and *McMillan and Wife*. The importance of Universal's TV division was underscored in 1973 when MCA's founder, Jules Stein, retired, moving Wasserman up to the position of chairman-CEO, and the MCA presidency was filled by Universal Television head Sidney Sheinberg (b. 1935).

Wasserman and Sheinberg ruled the MCA-Universal empire for the next two decades, thus becoming the most enduring and stable management team in Hollywood. Their longevity was aided immensely by a succession of hits that took Universal Pictures—traditionally dead last among the movie studios in terms of revenues and market share—to the very top of the industry by the early 1980s. The surge began in 1973 with two major hits, *American Graffiti* and *The Sting*, continued in 1974 with two hit disaster spectacles, *Earthquake* and *Airport '75*, and then went into high gear with the June 1975 release of *Jaws*, an industry watershed. Besides putting whiz kid Steven Spielberg (b. 1946) on the industry map (it was his second feature), *Jaws* provided a prototype for the modern Hollywood blockbuster: a high-cost, high-speed, high-concept entertainment machine propelled by a

Industrial Light and Magic's velociraptors stalk Tim Murphy (Joseph Mazzello) in* Jurassic Park *(1993), one of Steven Spielberg's megahits for Universal. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

nationwide, "saturation" release campaign, which was subsequently milked for every licensing and tie-in dollar possible, including sequels and theme-park rides. *Jaws* was the first "summer blockbuster" and the first film to return over $100 million in rental receipts to its distributor—still the measure of a blockbuster hit. Universal kept the momentum going after *Jaws* with *Smokey and the Bandit* (1977), *Animal House*, *Jaws 2*, and *The Deer Hunter* (all 1978), *The Jerk* (1979), *The Blues Brothers* (1980), and then in 1982 released another Spielberg-directed megahit, *E.T.*, which, like *Jaws*—and like *Jurassic Park* in 1993—would break the existing box-office records, becoming the biggest all-time box office hit at the time of its release.

These blockbusters defined the New Hollywood and signaled a certain consistency in terms of product, but Universal was actually anything but consistent in terms of corporate structure, market strategy, and production operations during the 1980s and 1990s. When *Jaws* was released, Universal was still a factory-oriented studio relying on a dual output of film and television, and no company in Hollywood was better equipped to rule the industry in terms of sheer volume and efficiency. In 1975, employment at the studio surpassed 6,000 (an all-time record), and all thirty-four of its sound stages were active, with an average of twenty separate television and feature film units in production on any given day. Universal sustained that impetus into the early 1980s as it climbed to the top spot in the industry in terms of market share, revenues, and profits—an unthinkable prospect during the classical and postwar eras.

But MCA-Universal steadily declined during the 1980s for a number of reasons. Universal squandered its massive industry lead in television production by shifting its focus to feature films, and, like the rest of the industry, to the development of blockbuster hits and franchises. Universal also relied increasingly on talent agencies—particularly Mike Ovitz's Creative Artists Agency (CAA)—to package its most ambitious pictures, which included a few big hits like *Out of Africa* (1985) but also costly flops like *Howard the Duck* (1986). Meanwhile, MCA struggled to keep pace with its major competitors, which were rapidly expanding and diversifying, thanks in most cases to a major merger-and-acquisition wave that began with News

Corp-Fox in 1985 and swelled significantly in 1989 with the Time-Warner and Sony-Columbia mergers.

At that point, Wasserman decided to find a deep-pocketed buyer to keep MCA-Universal competitive in the global entertainment marketplace. In 1990 he sold the studio for $6.6 billion to the Japanese industrial giant Matsushita, whose VHS home-video system had vanquished Sony's Betamax, and which, like Sony, was looking to Hollywood for a "hardware-software" alliance. The Matsushita deal actually left MCA-Universal intact with Wasserman and Sheinberg still in control, but the union proved disastrous almost from the start because of the collapse of the Japanese economy and severe conflicts between the Japanese owners and the Hollywood-based management. Despite a run of hits in the early 1990s, including Spielberg's back-to-back 1993 hits, *Jurassic Park* and *Schindler's List*, Matsushita sold the studio to the Canadian distillery Seagram in 1995. In the wake of that deal, Seagram CEO Edgar Bronfman, Jr. dissolved MCA, sold off most of Universal's TV and cable assets, and shifted its focus to the music industry. While the latter effort was generally successful, Universal continued to flounder as a film studio, and so in 2000 Bronfman sold out to the French water and power giant Vivendi. This union was another unmitigated disaster, leading to the purchase in 2004 of Vivendi-Universal by General Electric, the parent company of NBC, and the subsequent creation of "NBC Universal." (GE paid roughly $14 billion for an 80-percent interest in Vivendi-Universal's US film and television interests.)

Universal's acquisition by GE and its alliance with NBC might recall the film-and-television colossus created by Wasserman nearly a half-century earlier, but in actuality, the studio and the industry at large have little in common with their postwar antecedents. Rather than creating a media powerhouse, GE's creation of NBC Universal simply gives the studio a fighting chance against the other media conglomerates that now compete in the global entertainment marketplace. And like Paramount, Warner Bros., Columbia, and the other surviving movie studios, Universal is simply one division of a diversified multinational corporation, one component of a vast entertainment machine.

SEE ALSO *Studio System; Star System*

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Thomas Schatz

VIDEO

Although video and film are two very different mediums of representation, they overlap in significant ways, and their relationship continues to evolve on many levels. Both technologies combine images and sounds that are projected on screens to be viewed; both are time-based media; both have the capacity to reproduce reality accurately; and both are equally capable of distorting and manipulating reality. The literal and technical similarities might end there, but video and film are increasingly enmeshed and their differences blurred, to the extent that some detractors of video have already mourned the death of cinema, claiming that it has been overtaken and replaced by video. On the other hand, video can be seen as an extension of cinema that has expanded and amplified the possibilities of what was called in the early days "motion pictures." With the introduction of digital technology, the scope of cinema will only continue to expand.

The history of video must take into account its many distinct uses, from entertainment to surveillance, art to home video. Although videotape was available in the mid-1950s, it did not become widely used in television broadcasting until the 1960s, at which time artists also began to experiment with the technology. In the 1980s home video recording became affordable and hugely popular, along with VCRs and the proliferation of films on video. While the former constituted a veritable revolution in terms of access to the means of production, the latter had an equally important impact on the distribution of cinema and the ways that movies are watched. VCRs also made it possible to record television programs, giving TV viewers more control over broadcast schedules.

MEDIUM SPECIFICITY

With the introduction of digital film and video, DVDs, the Internet, and multimedia, video may become, retrospectively, an intermediary stage between cinema and digital media. But as a medium with its own properties, it plays an important role in the history of media institutions and aesthetics. The key difference between video and film is that videotape is magnetically coated and contains codes that trigger electronic signals to the projection apparatus, whether it be a TV monitor or a projector. Although several different formats of videotape exist, in general the information that can be stored in this system is substantially less than that which is photographically printed on a strip of celluloid. Video images are immediately recorded and accessible, whereas film, like photography, needs to be chemically "developed" to release images created by exposure to light. Both film and video can now be produced digitally, but videotape, like film, is an analog medium, which means that images are captured and stored as continuously variable forms, with gradations produced by the reflection of light.

Some of the techniques that video artists have used include long takes, loops, low-definition imagery, surveillance techniques, and multiple monitors. Shot durations are significantly increased with video, which can run for hours without the need to change reels of tape. Video is a medium that lends itself to gallery installation, where viewers are not expected to watch pieces from beginning to end as they would a film, but to move in and out of the ongoing temporality of the work. The video artist Bill Viola (b. 1951), for example, uses very long takes to capture the rhythms of nature, but also inserts special effects to create a sense of magic or hyperrealism (*I Do*

Not Know What It Is I Am Like [1986], *The Reflecting Pool* [1977–1979]). The special effects available to the video artist include electronic distortions of sound and image. Viola records sound simultaneously with the image, but he frequently slows both tracks down to create slightly distorted soundscapes. Sadie Benning (b. 1973) is one of many artists who uses a children's video format (Pixelvision) to capture low-definition images with a very shallow depth of field to create intimate, personal effects. In the 1970s the technology lent itself to a minimalist aesthetic, using real time to record performances, but as the technology evolved so did the range of subjects, styles, and effects.

Video art in gallery installations can involve components such as closed-circuit connections in which performers or gallery-goers appear live onscreen. Monitors can be placed within sculptural spaces such as Nam June Paik's (1932–2006) jungle installation *TV Garden* (1974–1978), in which monitors of various sizes are scattered among plants and running water, ironically interrupting nature with technology. One of the specific properties of video is sometimes described as the "flow" of information, images, and sound; akin to the flow of electricity that generates the image, and the ongoing flow of TV that never really ends, the flow of video is a transmission process. The image is continually being made anew by the electronic circuitry of the tape and the monitor. In video art the production of images is often privileged over narrative information, although many video artists, such as Lisa Steele in *Birthday Suit* (1974), also work in a narrative mode, experimenting with the codes of storytelling and performance.

Videotape's detractors are concerned about the loss of information and reduced image quality of video. Poor quality tape and "panned and scanned" movies on TV are in many ways distortions of original films. Moreover, video viewing typically takes place in less "controlled" situations than film screenings. Whether it is located in the home or in the gallery, in public spaces such as bars, airports, or sides of buildings, video addresses its viewer very differently than does cinema. Film theorists of the 1970s understood the film spectator as a fixed point in a darkened auditorium, a paradigm that is fundamentally altered with the video and television monitor. Thus it is not only the electronic image that defines video, but the apparatus of spectatorship it entails. The video spectator is said to be more "mobile," more "empowered" than the cinema spectator, who is glued to his or her seat and supposedly gripped by the narrative unfolding on the screen. When that same narrative is viewed on home video, the spectator may leave the room, fast-forward through the tape, or carry on a conversation while it plays. This is precisely anathema to the experimental filmmaker who has attempted to create a total aesthetic viewing experience; at the same time, it has entailed a shift in film theory away from narrative and toward issues of spectatorship.

Because video is technologically so closely connected to the cultural institutions of broadcast television, many video artists engage not only with the formal properties of the medium, but also with its affinities with TV. The tapes made by the director Jean-Luc Godard (b. 1930) with Anne-Marie Miéville (b. 1945), *Six fois deux/Sur et sous la communication* (1976) and *France/tour/detour/deux/enfants* (1977), are modeled on the TV-interview documentary form, as is the work of Steve Fagin (*The Machine that Killed Bad People*, 1990). The low costs of video production have also made it possible for more constituencies, outside the mainstream of corporate TV, to produce for television. Paper Tiger Television, for example, produced a series of activist, alternative critiques of the media in the 1980s and 1990s. Igloolik Isuma productions in Northern Canada, from which the film *Atanarjuat: The Fast Runner* (which was shot on digital video) emerged in 2002, produced dramatic and news videos for the Inuit Broadcasting Corporation as early as 1983.

The documentary potential of the medium, together with its accessibility, has been among its chief contributions to global image culture, giving rise to the cheap programming potential of reality TV, among other things. Because of the low costs of shooting and editing, filmmakers can collect more material more cheaply, and with much less training. It has become a key tool for activists and journalists, as well as for the multiple surveillance activities of security and police. Perhaps the most notorious instance of the documentary potential of video was the amateur footage captured in 1992 of Rodney King's beating by the Los Angeles police.

VIDEO IN FILM

Video has become in many ways the "everyday" form of film, the dominant means for the circulation of images in daily life. Film becomes, in contrast, a more specialized practice, a more expensive activity for both producers and viewers, who pay increasingly high ticket prices to see films projected in theaters. Because video has become part of everyday experience, filmmakers frequently include video within their films, sometimes for the aesthetic contrast between the high-definition film image and the low-definition video image. In Wim Wenders's (b. 1945) diary-documentary *Lightning Over Water* (1980), a film about the director Nicholas Ray (1911–1979) and his death from cancer, another man, Tom Farrell, is also making a documentary about the director, and Wenders includes Farrell's footage as well as Farrell himself with his video camera in his own film, suggesting

a kind of rivalry between the videographer and the filmmaker over Ray's legacy. In *Der Amerikanische Freund* (*The American Friend*, 1977), when a character is conned into killing a man on the subway, his nervous escape from the scene is captured on a set of surveillance monitors. For Wenders, video is an important technique for blending documentary and fictional modes.

Other filmmakers use video as a kind of wallpaper environment for their characters. In *Natural Born Killers* (Oliver Stone, 1994), a video image can be glimpsed in almost every scene, either on a TV or projected right onto the walls. One of the effects is to suggest that the murderous couple in the film are products of a violent media environment. Fictional video interviews played an important role in Steven Soderbergh's (b. 1963) *Sex, Lies, and Videotape* (1989), a film that kick-started the independent film movement in the United States when it won the audience award at the Sundance Film Festival in 1989. It also gave video a kinky caché, linking it to the sexual fantasies and power games of the film. In all of these instances, video features as a reflexive device that enables filmmakers to comment on the production of images within their films. The reality effects of their own film images are necessarily put into question, even while they are able to enhance the spectacular appeal by creating images within images.

In the TV series *The Sopranos* (beginning in 1999), which is shot on film, characters are often watching TV, and those shows constitute intertextual references by which *The Sopranos* comments on its own dramatic and cultural status as a gangster narrative. In this series video carries with it connotations of the archive, or a cultural image-bank that filmmakers can draw on. In Atom Egoyan's (b. 1960) film *Exotica* (1994), video functions more as the repressed memory of one of the characters. Footage of the main character's dead daughter and departed wife, which he himself shot on video, is replayed in grainy black and white in fragments that haunt him, and indeed haunt the film itself as a repressed memory.

Found footage practices have a long history in experimental filmmaking, but video has made the tendency much more accessible and prolific. Music videos began to appear on TV in the 1980s, appropriating many techniques, including found footage, from experimental film practices. Music videos were also among the first commercial media to adopt nonnarrative principles of construction, deploying associative montage techniques, special effects, and found imagery. A small genre of "scratch video" emerged in the 1980s as well, when it became possible for amateurs to copy and edit fragments of commercial tape at home. This has evolved into the projection of video collages at dance clubs. These nonlinear and nonnarrative uses of video opened up new roles for visual media in everyday life.

DIGITAL MEDIA

Since the 1990s video has become increasingly enmeshed with computer technologies, with a variety of repercussions on film practices. So-called digital cinema effectively combines techniques of film and video, further blurring their differences. Films can be shot on film or video and transferred to different formats for editing and distribution. Digital editing is now the dominant mode of film editing. Editing programs available for home computers have once again democratized the means of media production. Because digital information can be combined and manipulated seamlessly, digitization of music, sound effects, artwork, photography, and computer-generated special effects enables a convergence of media, and thus has become an important part of the postproduction stage of filmmaking.

The media theorist Lev Manovich has suggested that film is moving closer to animation with digital technologies and away from its photographic origins. Because digital images can be manipulated on the level of representation, through software available on home computers, the film image is no longer always indexical: what we see onscreen did not necessarily exist "in reality" in front of the camera but may have been manufactured. Thanks to digital media, the "visible evidence" of film and photography can no longer be taken for granted.

On the other hand, the enhanced image and sound quality of digital technology can also be exploited for a greater sense of realism. Feature films that have been shot entirely on digital video include Lars von Trier's (b. 1956) *Dancer in the Dark* (2000), Wenders's *Buena Vista Social Club* (1999), and Alan Cumming's *The Anniversary Party* (2001). Von Trier, in particular, exploits lightweight digital camera equipment, which is easily hand-held, for the intimacy it makes possible with his actors. In the low-tech aesthetic of Kevin Smith's *Dogma* (1999), digital video offers an inexpensive means of shooting with a smaller crew and less ancillary equipment. Blown up to 35mm film, the image is as sharp as an original film image, and offers a cheap alternative for independent filmmakers who have traditionally used 16mm film.

One of the key advantages of digital cinema is the length of shots that are made possible, an especially useful technique for films involving improvisational acting and for documentary filmmaking. One of the more experimental uses of digital technology is Mike Figgis's (b. 1948) *Timecode* (2000), which shows four simultaneous long takes on a screen divided into four quadrants, each corresponding to a different camera that follows the actors as they improvise around a script set in a film

Björk (left) and Catherine Deneuve in* Dancer in the Dark *(Lars von Trier, 2000), which was shot entirely on digital video.
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production studio in Los Angeles. By contrast, Aleksandr Sokurov's (b. 1951) *Russkiy kovcheg* (*Russian Ark*, 2002) uses a single long camera movement for the entire film, creating a fluid movement through an architectural space that appears to be a literal movement through history. The ninety-minute-long Steadicam shot was stored on a hard disk system and was accomplished in a single take following months of rehearsals with 867 actors in the Hermitage Museum in St. Petersburg.

Films produced entirely on digital equipment are often transferred to film for theatrical release. On the other hand, the video market has become such an important aspect of the film industry that many films are released "straight-to-video." This has created something of a two-tiered system within the film industry, in which only the most expensive productions and most promising titles get released as "films."

VIDEO, PEDAGOGY, AND FILM SCHOLARSHIP

DVD technology has served as a catalyst for film history. Many titles from the Hollywood archive, as well as European, Asian, and other world cinemas, have been released on DVD, often with "special features" including critical commentary, outtakes, production documents, directorial and other cast and crew testimonials, and multiple viewing choices such as subtitle languages and aspect-ratios. In many instances the digitized sounds and images restore the films to something approximating their original forms. The DVD market provides an important stimulus for expensive restoration projects.

The influence of video on film scholarship and the teaching of film studies should not be underestimated, as the advent of DVDs is only one step in a process that began with the introduction of video as a tool for preserving and distributing film titles. This has been especially important for films that are marginal to the mainstream, including American B movies and cult films, Japanese and other Asian films dating back to the 1930s, and the many riches of other world cinemas, experimental cinema, and documentary cinema. Video markets have enabled the circulation of titles among collectors and scholars interested in film as a cultural phenomenon. Many of these obscure titles have long

since been unavailable on film, and it may be a long time before they are released on DVD.

Film analysis was once performed on Steenbeck editing machines, using reels of fragile celluloid. Since the 1980s students and scholars have been able to view the wealth of film history on videotape, which is much more amenable to repeated viewings, rewinding, and freeze-frames. Celluloid film is an extremely delicate material and rapidly deteriorates with multiple projections, making the teaching of film difficult and expensive. Few educational institutions were able to provide the facilities for film viewing, or for film collections, often relying on poor and decaying prints shown on faulty projection equipment. Videotape is not a permanent medium either, and DVD technology, too, will no doubt eventually show its material weaknesses; but in the mean time these technologies are an invaluable means of preserving film history and making it accessible. It is largely thanks to electronic media that film studies has been able to find a place in educational institutions around the world.

Video is not necessarily a competitor with film, or a poor sibling, but perhaps an extension or augmentation of film, especially as it evolves into digital technologies. Video has enabled us to see film differently, perhaps as something that is disappearing, but also as something sensual, a communal experience that takes place in a dark crowded theater. The cinema is a place we have to go to, but video has become part of the world around us.

SEE ALSO *Film History; Film Studies; Independent Film; Spectatorship and Audiences; Technology; Television*

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VIDEO GAMES

The field of computer game studies is a relatively new one, especially in terms of detailed textual analysis of the forms of games themselves (as opposed to studies based on assumptions about their social or psychological effects). A number of different theoretical paradigms are in potential competition in current efforts to map the field. Cinema might seem a logical point of reference for many games, especially with the movement of adventure-style games from text to animated graphical form, and subsequently to three-dimensional graphics, a process that began in the early 1980s. There are a number of ways that games borrow from, or can be understood in the light of, aspects of cinema. What must be avoided, however, is an "imperialist" venture of the kind feared by some game theorists (for example, Espen Aarseth's *Cybertext* points out fallacies in the application of literary theory to games). Perspectives drawn from the study of film offer one set of tools with which to approach computer-based games (although not all games or all types of games), tools that might be more useful in highlighting some aspects of games than others.

A number of areas of broad similarity, or overlap, between games and cinema can be identified. Direct movements from cinema to game are found in some titles, including the games that have become obligatory among the spinoff products from contemporary Hollywood blockbusters and animated features. But many games draw on cinematic resonances more generally in their use of audio-visual conventions.

If some games are based directly on films, or franchises that include films, others are associated with genres or subgenres, particularly in areas such as science fiction, fantasy, and horror. Many games draw on iconographies and audio-visual styles that can be linked to particular film titles but that have become more widely prevalent: the *Blade Runner* or *The Lord of the Rings* look, for example. Some games draw on more specific and localized cinematic devices. A well known example is the "bullet-time" mode used in the *Max Payne* action-adventure games (2001, 2003), based on slow-motion bullet effects used by the Hong Kong action director John Woo and especially its translation in *The Matrix* (1999). One mission in the game *Medal of Honor: Allied Assault* (2002) includes a Normandy beach-landing sequence that follows almost exactly the initial moves of the film *Saving Private Ryan* (1998).

It is important to acknowledge that there are major differences between games and cinema, even in the case of games with which cinema has the most in common. Games clearly need to be studied on their own terms, the criteria for which often diverge considerably from those most relevant to cinema or any other media. The act of comparison should not involve reduction of one medium to the terms of another; it should, instead, be a way of highlighting factors specific to each.

CUT SCENES AND POINT OF VIEW

The use of cinematic cut scenes in computer-based games is one of the more obvious connections between cinema and games. Cut scenes are short, pre-rendered sequences in which the game player performs a role closer to that of a detached observer than is the case in more active periods of gameplay. Cut scenes tend to employ camera movement, shot-selection, framing, and editing similar to that used in cinema. Many games use cut scenes to

establish the initial setting, character and background storyline. Opening cut scenes frequently employ the same expository devices as cinema, using a combination of long shots, medium shots, and close-ups to provide orientation into the game-world for the player. Cut scenes are also used at varying intervals throughout many games to forward the storyline and to entice or reward players with sequences of spectacular action, connect disparate spaces, and provide dialogue between new playing characters. They may be used to provide clues or to establish enigmas that have a bearing on the narrative trajectory of the game. Critics of the use of cinema as a reference point for games often suggest that cut scenes provide the only formal connection between the two because such scenes are freer than interactive sequences to use the particular formal devices associated with film (in sequences in which the camera is able to break its usual connection with the visual perspective of the player/character). Cut scenes have, historically, been clearly marked by higher visual qualities than interactive sequences, although this has steadily been reduced with the advent of increased graphics processing resources.

The point of view structure of games can also be examined from a perspective informed by approaches to the study of cinema: the specific ways, for example, in which particular first- and third-person perspectives operate from moment to moment or from one game to another. This is a complicated area that involves some major differences between cinema and games. Pre-rendered camera angles are used during gameplay in some third-person shooter games, including *Dino Crisis* (1999) and the *Resident Evil* (beginning in 1997) games made before *Resident Evil 4* (2005). Predetermined framing of this kind departs from the point of view of the player/character and functions like that of film, to some extent, directing the attention of the player and creating visual diversity though shifts in perspective. The point of view that results is not anchored to the perspective of the character played, however, and comes at the expense of player freedom.

Pre-rendered framing is not found in first-person games or in games designed to be playable in multiplayer mode (such as *Quake* [1996], *Half-Life* [1998], *EverQuest* [1999] and *World of Warcraft* [2004]). Framing that shifts perspective within gameplay sequences is perhaps more cinematic than that found in most other types of games, although important differences remain.

The first-person perspective used in many games is a rarity in film in other than brief sequences (the major exception is the 1947 noir film *Lady in the Lake*). This point is highlighted by the limited extent to which it is used even in the combat sequences of *Wing Commander* (1999), a direct adaptation of the game. Third-person cinema, by comparison, usually involves a much greater and more fluid range of point of view orientations between camera, protagonist and viewer than is found in games. The intermittent fixed views offered within games such as *Resident Evil* and *Dino Crisis* have a rigidity that creates a very different, sometimes frustratingly limited, perspective on the action, although they can function to create suspense by enabling the player to see what awaits at a location not yet visible to the character. By contrast, role-playing games (RPGs) and "God" games such as *The Sims* (2000), *Civilization* (1990), *Black and White* (2001) or *Settlers* (2005)—in which the player creates a world or presides over a society—are among examples that demonstrate little cinematic association in terms of formal strategies. In the 1990s some "God" games, real-time strategy (RTS) games and RPGs, such as the early entries of the *Final Fantasy* series (beginning in 1990) and *Baldur's Gate* (1998), displayed the field of battle or action in aerial mode. This fixed view is opposed to the more varied shots found in cinema and the restrictive tracking, point of view, and eye-level shots that characterize first- and third-person games. In later incarnations and with greater graphic processing resources, players are able to "zoom" in and out of the action. This enhanced facility accords with the pragmatic value of the various viewpoints required to direct and manage gameplay, and in moving from a fixed aerial or three-quarters point of view to a more fluid and player-led arrangement, greater cinematic resonance comes into play. But the important difference is that the players make the choice of "shot" to suit their situation.

Even where there are some cinematic resonances, different devices of visual orientation operate in games because of the relationships established between players and the space-time coordinates of game-worlds. Mainstream cinema has developed well established systems of spatial orientation, especially the continuity editing system, to avoid confusing the viewer during shifts from one camera position to another. Many first- and third-person games permit the player to look and move throughout 360 degrees (as far as obstacles permit). This is possible with less disorientation than would usually be expected in a cinematic context because the player-character moves through a particular virtual space in real-time with the camera-view often anchored to a single viewpoint. Even so, the exploration of 360-degree space in games can become disorientating, especially when done under pressure or in a rush (hence the frequent inclusion of maps and compasses in games that require players to explore large spaces). Games are far less likely than films to use ellipses to eliminate "dead" time. Time in games may be spent exploring the available space or interacting with objects that do not have any significant bearing

Milla Jovovich prepares to battle zombies in* Resident Evil *(Paul W.S. Anderson, 2002), based on the popular video game.
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on the main set tasks. Most films give screen time only to what is deemed essential to the storyline or the building of character or mood. Action-adventure-type games operate mainly in something closer to real-time with ellipses occurring primarily at the end of levels or chapters. This creates a significant difference between the pace (and length) of games and that of films. Thus despite the shared use of some aspects of framing, *mise-en-scène*, dialogue, and music, the structuring of point-of-view, time, and space are quite different.

DIGITAL ANIMATION

Some important developments in technologies, and the formal capacity they offer for rendering versions of new fictional worlds, are also shared between cinema and games, most obviously in the area of digital animation. The fact that new standards of realism in computer-generated graphics are offered as one selling point of games and animated films creates a point of crossover between the two media. This is especially the case in a film such as *Final Fantasy: The Spirits Within* (2001), based on the successful *Final Fantasy* game series. The crossover between more overtly "fantastic" digital special effects in live-action cinema and those used in games, such as the morphing effects in *Primal* (2003) and *American McGee's Alice* (2000), is another prominent point of contact. Similar representational capacities are drawn upon by the two media, a fact of significance to the libraries of images, image-textures, and devices available to each. The availability of particular kinds of effects might in some cases encourage particular types of production. Horror and fantasy, for example, lend themselves especially well to the spectacular display of fantastical morphing effects in both films and games.

This is another area in which differences are in play, even when such fundamentally similar building blocks are involved. The level of surface, visual realism attained in the film version of *Final Fantasy* is higher—more detailed—than that found in the interactive segments of games contemporary with this film, mainly because priorities other than graphical realism have an important call on the hardware resources available during game

processing. The same goes for the morphing effects in *Primal* as compared to their equivalent on film. A similar kind of transformation might be present in some films and games, creating similar potential for the development of narrative or spectacular effects. But the quality of resolution—and, arguably, the importance of this factor among others—remains different. These differences, driven by substantially different priorities and agendas, have various implications for effects produced in the name of both realism and spectacular attraction for its own sake.

Developments in graphics processing are closing the gap, however, a promise that figures largely in advance publicity claims for forthcoming products (software and hardware), as is evident in each new generation of games and games designed to take advantage of the capabilities offered by new processing technologies. The development of new generations of graphics technology contributes to the ability of games and cinema to create increasingly spectacular audio-visual effects (realistic-looking water and fire or dynamic lighting/shadows, for example). And as processing power increases, animated characters in tie-in games become more like the actors who originally played them—in terms of both facial features and movement (as is the case with the player/character in *Constantine* [2005], composed from motion-captured movement, the recorded voice, and digital-mapped face of the actor Keanu Reeves).

In a multiplayer online context, limitations of telephony still have an impact on levels of graphical realism, more detailed graphics creating a slower rate of exchange between server and PC. Action-adventure-type games and some types of cinema also share an investment in the production of intense sensational experiences that impact forcefully on the player or viewer. Varying combinations of rapid editing and unstable camerawork are used in contemporary Hollywood action cinema to create maximum sensation. Games sometimes mimic devices used in Hollywood—the fireball impact effect, for example—but they also take this a stage further, requiring a frenzied response on the part of the player.

NARRATIVE AND PARTICIPATION

One of the most important points of difference between film and games is the aspect of player participation. If games can offer something like a cinematic experience, it is made more complex by the fact that games are played, engaged with, in a manner that is much more active and formative of the resulting experience than is the case with watching a film. However, opposition between game-playing and film-viewing as a distinction between activity on the one hand (games) and passivity on the other (cinema) is not that simple. Film-viewing is far from a passive experience; it involves a range of cognitive and other processes in the act of interpretation and emotional response.

Games, however, place a central importance on the act of doing that goes beyond the kinetic and emotional responses that might be produced by a film. To use the term "interactive" to describe this dynamic is problematic, however, as Espen Aarseth suggests. Taken literally, the term can be applied so widely that it no longer has the power to distinguish between the interactions that occur between users and texts of all kinds, such as literature or cinema, with which games are often compared. Aarseth proposed instead the term "ergodic" (derived from the Greek *ergon* and *hodos*, meaning "work" and "path"), to identify forms in which "nontrivial effort is required to allow the reader to traverse the text" (1997, p. 1), meaning an effort greater than that involved in reading a novel or watching a film.

The player of video games has to respond to events in a manner that affects what happens on screen, something not demanded of readers of books or viewers of films. Success often depends on rapid responses, effective hand-eye coordination and learned moves or skills made through the use of devices such as keyboards or gamepads, or puzzle-solving skills. Games are demanding forms of popular audio-visual entertainment, requiring sustained work that is not usually associated with the experience of popular, mainstream cinema. It is possible for players to "fail" a game, or to give up in frustration, if they do not develop the skills demanded by the particular title, a fate that has no equivalent in mainstream cinema. Games are a participatory medium; the game-world is left undiscovered, character capabilities left locked, and story arcs do not unfold unless the player is actively willing to build the specific skills required to progress through a game.

Another key point of difference that is often highlighted between games and other media is the role of narrative. Narrative, generally, plays a less important role in games than it does in films, despite the widespread claim that narrative has become attenuated in contemporary Hollywood cinema. Narrative remains a central component of even the special-effects driven Hollywood blockbuster. Narrative is also present in many games: narrative progress is sometimes offered as a reward for successful gameplay, or provides a general context within which gameplay is conducted; and in multiplayer games many small narratives delivered in a range of ways provide the mythology that gives added meaning to a virtual world. But, generally, narrative plays a role secondary to engagement in more active gameplay.

Narrative rationales tend to disappear into the background during much of gameplay. Jesper Juul suggests

that there is an inherent conflict between interactivity and narrative: "There is a conflict between the *now* of the interaction and the *past* or '*prior*' of the narrative.... The relations between reader/story and player/game are completely different—the player inhabits a twilight zone where he/she is both empirical subject outside the game *and* undertakes a role inside the game" ("Games Telling Stories."). Narrative is preset, built into the fabric of a game, available to be discovered or realized, in whole or in part—or, in some cases, in one version or another, depending on the paths taken by the player. Narrative has happened, or been created, while "playing" is always happening, a particular realization of the potential offered by a game, the precise shape or outcome is indeterminate.

The ideal suggested by the game designer Richard Rouse is to achieve a balance between narrative as predetermined and structured into the game and the variable "player's story" generated in each individual experience of the game. The player's story "is the most important story to be found in the game, since it is the story that the player will be most involved with, and its is the story in which the player's decisions have the most impact" (pp. 216–217). Carefully predetermined narrative structure is necessary, however, to games in which dynamics such as variable pace, tension, foreshadowing, and building towards a climax are important or desirable. The extent to which narrative dimensions are experienced as separate from, or part of, gameplay is also determined by the kinds of storytelling devices used by individual games. The sense that narrative is essentially separate from gameplay is encouraged by the prevalence of what Rouse terms "out-of-game" narrative devices, such as cut scenes, that put gameplay on hold temporarily. Strongly favoured by Rouse is the use of "in-game" devices to provide story: signs, written notes, nonplaying character (NPC) dialogue or behavior, and the design of levels. In *Half-Life*, a first-person shooter with a narrative more complex than similar games, information important to the trajectory of the plot is provided within the gamespace. NPCs speak of what is happening without the game shifting into a cut scene, the player-character remaining free to move around as usual. The effect is a sense of seamlessness close to that which might be expected of mainstream cinema, even though created in a different manner.

Moments of the most heightened and intensively interactive gameplay often entail features such as cause/effect relationships and linear progression (although the latter, in particular, is far from guaranteed: it is quite possible to regress, to lose ground, during activities such as combat or the negotiation of difficult terrain). These are qualities often associated with narrative, as, for example, in David Bordwell's influential formulation of "classical" Hollywood narrative. By themselves, however, they are not sufficient to constitute narrative or story, unless defined at the minimal level. Moment-by-moment developments gain narrative resonance through their position in a wider frame that is largely pre-established. Games often balance player freedom with narrational devices that shape and give structure to the player's experience, including the provision of cues that guide the movement of the player-character or music or sound effects that warn of approaching danger, as is often the case in the *Silent Hill* horror cycle (beginning in 1999). One of the major dynamics of many games is the oscillation between these different modes of engagement, the rhythm of which often varies from one example to another.

REMEDIATION AND SYNERGY

Where games do borrow from cinema, this is for reasons that are far from arbitrary. "New" media tends to borrow from older equivalents more generally, as suggested by Jay David Bolter and Richard Grusin's concept of "remediation." As they argue, the experience of playing computer games that offer cinematic milieu might be understood in terms of a move "inside" the world of the cinema screen. The immediate thrill produced by direct engagement in the interactive experience is often based on a sense of "hypermediacy," of awareness that the world occupied virtually is akin to that of other forms of representation. Film-based or film-related video games are sold at least partly on the basis of the attraction of an occupation of worlds the contours of which have been established in other media—most directly, in film, but often also in literature, comic books, or television. The player can, at one remove, become the central figure in a cinematic milieu, following and extending the experience offered by a film. *Aliens vs. Predator 2* (2001), for example, can be played from the perspective of either marine, alien, or predator; here, the world of the game is extended in terms of player participation and variation of perspective/allegiance. A novelty offered by the game's sequel is the ability to inhabit the life cycle of the alien, something not available in the film. The cinematic dimension, in this case, is a substantial component of the specific experience offered by the game as a game, and not merely something imported externally.

An incorporation of elements of the "cinematic" can be a substantial component of some games. "Cinematic" needs to be understood in terms of both textual devices and intertextuality. Games draw on other media, including television in many cases, but cinema is the remediated form to which attention is most often drawn by the industry. The reason for this is the greater cultural prestige enjoyed by cinema (as institution) and film (as a medium of expression). Often publicists and reviewers

claim that a game is very "cinematic," which is meant as a positive assessment of quality, even if such hierarchies of taste are resisted by some gamers and game theorists. Visual iconography regularly crosses the boundary between cinema and games, as do genres designed to invoke kinetic experience, such as horror and action-adventure. Audio styles associated with cinema have also been used in games, including "cinematic" orchestral music used to contribute to the "epic" quality sought by some fantasy titles (portions of the soundtrack from *The Lord of the Rings* films [2002–2003] are used in *World of Warcraft*, for example). The function of such devices is to provide additional atmosphere for action, to add resonance and meaning to the process of participation in the game-world.

Cinema and games are often produced and distributed by the same media corporations. Game spin-offs offer substantial additional revenues to the Hollywood studios. The Sony Corporation is the most obvious example, home to both Sony Pictures and PlayStation. In the year ending March 2004, sales and operating revenue accounted for $7.1 billion from pictures and $7.4 billion from games. In addition to such earnings, tie-in games are also valued by Hollywood as a way of attracting new audiences for major properties such as the James Bond franchise. The development and production process required by games has also come to take on some of the characteristics, and scale, of the film business. Very much on the model of contemporary Hollywood, the games industry has become a hit-driven business. The games industry also share with Hollywood the continued use of "author" names, in some cases to sell products within the anonymous corporate context.

A number of games, such as *Tomb Raider* (2001, 2003) and *Resident Evil* (2002, 2004) have been turned into films, but these have generally not been very successful and they tend to ignore the formal characteristics of games (even if their protagonists might, on occasion, face tasks similar to those in which the game player is engaged). The same is true of films that have used games, or imagined versions of future gaming, as part of their subject matter, such as *eXistenZ* (1999) and *Avalon* (2001). Films that draw on games at a formal level are few and far between, the most cited example being *Lola rennt* (*Run Lola Run*, 1998), which features a structure of repetition-within-difference and a climactic time-out device, both of which can be seen as a more substantial remediation of some game characteristics than anything found in the game tie-in examples cited above. Games are also cited by the director as an influence (but one among many) in Gus Van Sant's *Elephant* (2003), the bulk of which is composed of a lengthy series of tracking shots in which the camera follows from behind the movements of characters in an overlapping narrative structure leading to a Columbine-style high school massacre (the film also includes one fleeting shot during the massacre that directly mimics the perspective of a first-person shooter game played previously by the killers). Films provide ready-made characters and narrative resonance that can carry over and play into the experience of a spin-off game, even where the dimension of character and narrative are not greatly elaborated in the game itself. This is an effect that is harder to achieve in reverse, as the case of *Super Mario Bros.* (1993) shows. Computer games are not a form of interactive cinema; the way games interpolate players into their own spaces and engage them in a particular range of tasks is very different from the experience of watching a film.

SEE ALSO *Merchandising; Narrative; Technology*

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VIETNAM WAR

After France withdrew its troops from Indochina in 1954, its former colony was partitioned by the Geneva Accords into North and South until elections could be held to determine the leadership of a united Vietnam. Fearing that Ho Chi Minh (1890–1969)—leader of the North who with the Viet Minh had defeated French troops at Dien Bien Phu—would succeed in uniting the nation as a communist state, the United States supported the South. Over the next decade, US military support for the South escalated, culminating in 1964 air strikes over North Vietnam and the deployment of ground troops the following year. Although the conflict was never officially declared as a war, it was represented and fought as such. By 1975, when the last remaining Americans were airlifted from Saigon, the United States had used in Vietnam over twice the amount of military force that it expended in World War II in both the European and Asian theaters; despite its efforts, North and South Vietnam were united as the Socialist Republic of Vietnam in 1976.

Through advanced firepower and chemical weaponry deployed during more than a decade of military involvement in the region, the United States and its allies succeeded in transforming Vietnam's political, economic, and social realities. But this transformation was not the one envisioned by US political leaders; nor was it the one communicated to the American people when they embarked upon military action in the area. A conflict that had a lasting effect on both the American culture and the Vietnamese culture, the Vietnam War as portrayed in US cinema bears witness to the difficulty the government had in promoting the cause of this war during the conflict and its problematic status in US popular culture for decades to come. Ultimately, the Vietnam War demonstrated both the terrible power and the limitations of America's political aims and national ideology as they were deployed by military action and promoted by the fantasy-making apparatus of cinema.

AMERICAN CINEMA AND THE CHALLENGE OF VIETNAM: 1964–1975

In contrast to the central role played by Hollywood in World War II, representations of the Vietnam War were rare in mainstream American cinema while US troops occupied Southeast Asia. Although a variety of fiction films referenced or showed the influence of the war, few combat films were made about Vietnam during the period of actual combat. Instead, the primary media representation of combat was television news coverage. Because Vietnam was the first "television war," some critics have surmised that an excess of and explicitness in television coverage made the combat film unappealing to audiences—just as some government leaders accused the news media of turning the population against the cause of war. Some vivid, even horrifying, images of the war appeared in print and on television; yet content analyses of television news has shown that, on the whole, war coverage was neither as plentiful nor as sensational as its critics have suggested.

Other factors, both industrial and ideological, appear to have had a more direct effect on the production of war films during the period. Hollywood studios were suffering in the late 1960s from a recession brought on by post-World War II industrial and cultural changes and by their consequent investment in some disastrously

unsuccessful blockbuster films. Likewise, there was some difficulty in finding appropriate means to communicate the goals of America's action in Vietnam, as the US government discovered in its failed attempt to utilize techniques drawn from World War II documentary for its first Vietnam-era production, *Why Vietnam?* (1965). Its title and style deliberately echo Frank Capra's *Why We Fight* series (1943–1945), as did its rhetorical methods: it attempted to bring a clear moral purpose to the US role in Southeast Asia by comparing Ho Chi Minh to Hitler and Mussolini, thereby representing US action as primarily defensive. It was publicly criticized in 1967, and in 1971 the US Department of Defense report *United States-Vietnam Relations, 1945–1967* (also known as the Pentagon Papers) revealed that it had included deliberate misrepresentations. Troubled in its reception, the documentary never achieved its hoped for audience; and, although it continued to be shown to troops, it was pulled from civilian distribution. Similarly unsuccessful in its effort to present the nobility of the American cause, the US Information Agency documentary *Vietnam! Vietnam!* (1971), a full-color feature-length film executively produced by Hollywood veteran John Ford, was made for international distribution that it never achieved; its clear-cut representations of good versus evil were no longer, considered relevant by the time of its release. Thus for economic and political reasons, both Hollywood studios and the US government were hesitant to put this new war on screen. As a result, by 1970 a number of otherwise successful screenwriters, such as Samuel Fuller, Sy Barlett, and Stanley Kramer, had scripts in circulation that focused on the Vietnam War, but they found no support from studios or from the Pentagon. At the Pentagon, the Department of Defense Motion Picture Production Branch supported only one film during the war, with an estimated $1 million worth of military hardware and expertise: John Wayne's *The Green Berets* (1968). Studio and governmental reluctance to support projects dealing with Vietnam highlighted what appeared to be the particular difficulty of telling its story—or at least the difficulty of applying the generic formulae that had worked for previous wars, whereby the cause of America is transparently good, the enemy undeniably evil, combat goals clearly defined, and failure unthinkable.

The few combat films made about the Vietnam War during the conflict reflect these difficulties: *The Green Berets* as well as *A Yank in VietNam* (1964), *Operation C.I.A.* (1966), and *To the Shores of Hell* (1965) made an effort to fit America's complex relation with Vietnam within the parameters of the classic Hollywood narrative and the combat genre, by focusing on a well-defined mission or target; and, each is marked with its own type of ambiguity. Most notable in these terms is the *The Green Berets*, which applied generic elements of both the World War II combat film and the western in its effort to depict the heroism of the Special Forces and their struggle to protect Vietnamese peasantry from the hostile "Cong." An attempt to garner support for the war when, according to a 1967 poll, public opinion was beginning to move in opposition, it tells the story of a cynical journalist who is swayed to the cause of the war when he witnesses enemy atrocities. In doing so, the film dramatizes the notion that only eyewitnesses can really understand America's war in Vietnam, a war unlike previous wars because its nature and purpose are effectively unrepresentable. The difficulty of understanding and representing Vietnam and its consequent difference from previous wars are themes that persisted in its fictional—and documentary—representations. Films such as the Oscar®-winning documentary feature *La Section Anderson* (*The Anderson Platoon*, 1967) and *A Face of War* (1968) underplayed political explanation and contexts to focus instead on the day-to-day experiences of war and privileged the "grunt" point of view as the primary site of knowledge about the war.

VETERANS AND ALLEGORIES: 1964–1975

For many critics, the failure of *The Green Berets* to tell an accurate story of the war and to find and persuade an audience signaled the end of the combat film as a genre. For the duration of the war, Vietnam was represented on screen not by images of battle but by images of the war's veterans. Films focusing solely on individuals tended to depoliticize and personalize the conflict. The earliest of these were low-budget, independently produced "exploitation" pictures that incorporated Vietnam veterans into narratively simple, sensationalist, and action-oriented biker, blaxploitation, and horror films designed to capitalize on the topicality of Vietnam. Later these films would be joined by a few independent features, studio-produced exploitation pictures, and made-for-television melodramas. Taken together, they demonstrate the way that Vietnam was first imagined on screen as primarily a domestic problem for the United States and as a violent disruption of the status quo—another thematic trope that continued in representations of the war well after 1975.

Biker films produced by companies such as American International Pictures (AIP) featured violent veterans, often characterized as former Green Berets whose fighting skills are used in and against the United States. In such films, war's violence comes home with the veteran who fights against the police, the establishment, and other gangs, as in *Angels from Hell* (1968) or *The Hard Ride* (1971); or veterans may take over the role of the police as dispensers of vigilante justice, as in *The Born*

Losers (1967) and *Chrome and Hot Leather* (1971). Although such films had little to say about the war directly, their emphasis on the rage and violence of veterans is worth noting—particularly given the fact that they were most heavily distributed in those rural and urban areas of the United States where the draft hit hardest. Of particular interest in these terms are black-themed action or blaxploitation films that featured black veterans who return to battle the mob, drug dealers, and murderers of their family and friends. In the way that such films as *Slaughter* (1972), *Black Gunn* (1972), and *Gordon's War* (1973) focused on black communities and families alienated from white lawmakers and official sources of power, they blended references to the Vietnam War with representations of militant black power. In doing so, they obliquely referenced the politicization of black soldiers and civilians and their opposition to a war viewed as irrelevant to the needs and priorities of black America.

In addition to these action-oriented films, low-budget horror films likewise featured violent veterans as a metonym for war brought home to America. Such films as *Psycho a Go-Go* (1965) and *The Crazies* (1973) associated the war with psychosomatic transformations that produce monsters. The low-budget Canadian-produced *Deathdream* (also known as *Dead of Night*, 1972) voiced tacit criticism through its graphic horror, as an undead veteran systematically takes revenge on the family and community members who sent him to war.

Outside of generic exploitation formats, other low-budget independent productions dealt with many of the same tropes of war invading the home through the figure of the veteran. Such films offered space for directors blocked from mainstream production to comment on the war and its effects, for the low-budget milieu of the domestic melodrama or the art cinema feature allowed them to circumvent Pentagon support and the large-scale, studio-based funding required for films in the combat genre. For instance, when Elia Kazan was unable to obtain studio backing for his Vietnam War screenplays, he shot what he called a "home movie," using his own home as a set and a script written by his son, Chris. In *The Visitors* (1972), which mixes family melodrama with graphic violence, veterans visit an old buddy who testified against them for war crimes, kill his dog, and rape his wife before leaving. Brian De Palma's *Greetings* (1968) and *Hi, Mom!* (1970) work for more comic effect with draft dodgers and psychotic veterans who blend in with the generally surreal landscape that is De Palma's vision of America during the war years.

By 1971 low-budget films featuring violent vets had become lucrative enough to attract the interest of Hollywood, in particular, the sequel to *Born Losers*, *Billy Jack* (1971), which by 1973 had grossed $60 million and attracted a family audience with its fight-for-peace vigilantism. Just as in the 1960s Hollywood studios had borrowed aspects of European art cinema to win over younger and more educated audiences no longer interested in its standard family entertainment fare, in the 1970s they imported plotlines, marketing strategies, and exhibition techniques from exploitation pictures. Along with simplified plots and sensational violence, they took up the theme of returned veterans-turned-violent vigilantes: in 1973 *Magnum Force* and *The Stone Killer* and their stars Clint Eastwood and Charles Bronson, respectively, ushered in a new generation of action heroes. By the mid-1970s the figure of the violent, often psychotic, veteran was so familiar that in *Taxi Driver* (1976) a brief mention of Vietnam provides ample motivation for the psychosocial and physical transformations experienced by its troubled protagonist, Travis Bickle (Robert De Niro).

At the same time that the combat genre was replaced by films that represented the war indirectly in the person of the returned Vietnam veteran, and low-budget exploitation films capitalized on Americans' emotional responses to Vietnam, some mainstream productions appeared to offer covert criticism of the war. The western, like the combat film, had long served as a vehicle for America's perception of itself and its history, offering mythic representations of the frontier, Manifest Destiny, the relation between civilization and wilderness, and the nature of heroism and masculinity. Released after revelations of the My Lai massacre in 1969, revisionist westerns like *Little Big Man* (1970), *Soldier Blue* (1970), and *Ulzana's Raid* (1972) appeared to reference such atrocities in their representation of violence between Native Americans and white settlers; in doing so, they critically reconsidered the mythic basis of American identity and offered a tacit critique of US policies in Southeast Asia. Such allegorical representations notwithstanding, explicitly antiwar films were as rare in American mainstream cinema as combat films were during the conflict. However, the year after US troops were withdrawn, the antiwar documentary *Hearts and Minds* (1974), which combined archival footage and interviews with veterans to excite emotional responses against the war, was widely distributed throughout the United States and won an Academy Award® the same year.

AMERICAN CINEMA AFTER THE WAR

Fewer representations of Vietnam veterans appeared on screen for several years after the withdrawal of troops, but this changed with a series of films, such as *Who'll Stop the Rain* (1978), *Coming Home* (1978), and *Birdy* (1984), that featured violent or victimized veterans who stand in

FRANCIS FORD COPPOLA
b. Detroit, Michigan, 7 April 1939

Francis Ford Coppola is an independent whose career has undergone wide fluctuations both in critical and popular reception and in financial resources. A major figure of the so-called "movie brat" generation, he emerged in the 1960s among the wave of filmmakers who had studied film formally before making them. Known primarily for *The Godfather* trilogy—*The Godfather* (1972), *The Godfather: Part II* (1974), and *The Godfather: Part III* (1990)—Coppola's greatest achievement in film may be his Vietnam war epic, *Apocalypse Now* (1979).

Raised in a family involved in the arts, in the early 1960s Coppola studied film at UCLA, a program that has produced a number of other important filmmakers. While still in film school he worked on several films, including his first feature, *Dementia 13* (1963) for B-movie king Roger Corman. Coppola's thesis project, the youth comedy *You're a Big Boy Now* (1966), was distributed theatrically by Warner Bros. He established his own production company, American Zoetrope, in 1969, but the company foundered financially and eventually filed for bankruptcy. *The Conversation* (1974), about a troubled surveillance expert, which he wrote and directed, garnered both Oscar® nominations and a Palme d'Or at the Cannes Film Festival; the film displayed Coppola's art-film aspirations, but the commercial success of *The Godfather*—at one point it ranked as the most successful film of all time—was more influential on Coppola's career.

Apocalypse Now, loosely based on Joseph Conrad's novella *Heart of Darkness*, is the story of a Special Forces captain (Martin Sheen), who is assigned to travel up the Nung river in Cambodia during the Vietnam War in search of an infamous rogue officer (Marlon Brando), who has established his own violent cult society somewhere upriver, and "terminate him with extreme prejudice." The making of the film was plagued by a number of legendary difficulties (as well as a ballooning budget); as a result of long delays in production, the film loses a degree of narrative coherence but gains in its place an almost hallucinatory power in evoking the absurdity and confusion of a war that few Americans understood.

Coppola's career since *Apocalypse Now* has been uneven. *One from the Heart* (1982), his first film after *Apocalypse Now*, is fascinating as a stylish musical set entirely in an expressionist Las Vegas, but it failed to connect with audiences. The overblown *Bram Stoker's Dracula* (1992) was more successful at the box office; his two adaptations of S. E. Hinton's novels about youth growing up in 1960s Oklahoma, *Rumble Fish* (1983) and *The Outsiders* (1983), are among his most interesting work. Coppola also has produced films by other important directors such as Wim Wenders and Akira Kurosawa and been involved in a number of publishing ventures.

RECOMMENDED VIEWING

The Godfather (1972), *The Conversation* (1974), *The Godfather: Part II* (1974), *Apocalypse Now* (1979), *Gardens of Stone* (1987), *Bram Stoker's Dracula* (1992)

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Barry Keith Grant

for the war's effects on America. *Coming Home*, for example, narrowly focuses its antiwar message on the damage inflicted on the bodies and minds of American soldiers. It seeks to resolve the problems of war—which it imagines primarily as problems of masculine identity—within the conventions of melodrama, by working through a love triangle that includes two veterans with very different perspectives on the war and their role as soldiers, along with the political-but-bankable star, Jane Fonda.

The most notable change in the cinematic representation of Vietnam after the war was that mainstream filmmakers

Francis Ford Coppola. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

appeared to feel confident enough in their audience to put Vietnam combat on screen for the first time. Late 1970s war films reflected Americans' ambivalence about—and its exhaustion from—the war. *The Boys in Company C* (1978) and *Go Tell the Spartans* (1978), both relatively modest but carefully scripted encounters with the madness of that war, attracted little critical response. By contrast, Michael Cimino's *The Deer Hunter* (1978) and Francis Ford Coppola's *Apocalypse Now* (1979) both won multiple awards for their epic treatments of the war and its insanity. Cimino's film portrayed the effects of war on a community of second-generation Ukranian-American steelworkers, employing a blend of naturalism (in setting, acting, cinematography) and fantasy (motifs of the "one shot" of Russian roulette) designed to evoke an emotional response to its image of shattered innocence and belief. The stylistic excesses of Coppola's film, offering a nearly surrealist image of the war, were used in a similar way to evoke a subjective sense of the war's losses. Garnering praise for their style, performances, and direction, both films were also strongly criticized for their lack of historical specificity. Instead of a historically accurate depiction of the war, they offered a mythic space in which national and personal ideals were explored and challenged. Rather like Hollywood's representation of the West in frontier days, such representations were best understood not according to their historical veracity, but in terms of their applicability to the contemporary values and beliefs of the audience.

The films that followed in the early 1980s likewise constructed a mythic Vietnam: the POW/MIA revenge films *Uncommon Valor* (1983), *Missing in Action* (1984), and *Rambo: First Blood Part II* (1985) all combined the spectacular elements of action cinema with right-wing nationalistic fantasy to refigure the vigilante of 1970s exploitation cinema as a lone veteran who returns to Vietnam, this time "to win." In each case the focus of the veteran/soldier's quest is the MIA/POW: soldiers unaccounted for after the repatriation of POWs in 1973 were, according to the logic of these films, still alive; likewise, the Vietnam War had never ended. A complex figure, despite the simplicity of its film treatment, the MIA/POW of these films stands in for all that was lost during the turbulent period of the war, including trust in the government in the wake of the revelations of Watergate and the Pentagon Papers. The vigilante heroes of these films fight as much against government corruption as they do against evil communists; the films offer narrative engagements with the numerous conspiracy theories that circled around America's conduct of the war and its treatment of its own soldiers.

During the latter half of the 1980s, a more recognizable war returned to the screen in such films as *Platoon* (1986), *Hamburger Hill* (1987), *Full Metal Jacket* (1989), *Casualties of War* (1989), *Born on the Fourth of July* (1989), and *84C MoPic* (1989). These works made a stylistic shift from the action-adventure films that preceded them in the first part of the decade; they were marketed and praised for the realism, authenticity, and verifiability of their presentation of war. Employing the generically familiar traits of the World War II combat film, they reference extra-cinematic authorities, eyewitness accounts, and real historical events to buttress their claims to historical truth. They provided a sense of authenticity in their settings, with 1960s fashions, consumer goods, and recognizable locations. They were perhaps most persuasive—and influential on the war film—in their representation of the visual and aural texture of battle; *We Were Soldiers* (2002), which depicts the war's first major battle of 1965, is evidence of their ongoing influence. While a film like *Apocalypse Now* affected viewers with the surreality of its image of Vietnam, these films focused instead on its visceral character: their sense of verifiability was confirmed by camera movement that referenced combat and documentary reportage; and their soundtracks heightened the effect with period rock music, bone-shaking weapons' fire, and the slap-thud of Hueys.

Francis Ford Coppola's* Apocalypse Now *(1979) offered a surrealist vision of the war in Vietnam. © UNITED ARTISTS/ COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Yet, at the same time that they offered a Vietnam never before seen—or heard—on screen, the representations of combat in these 1980s films were indebted to earlier representations of the war that likewise invoked the individual, eyewitness experience as the key to understanding it. Similar in these terms was the TV-documentary *Dear America: Letters Home from Vietnam* (1987), made for HBO and later given theatrical release. Featuring dramatic readings of letters from soldiers, their families, and their loved ones, it emphasizes personal experience over politics and ideology to produce a therapeutic text of remembrance. Its critics viewed it as a profoundly political film, however, for the way that it forestalled any critical or oppositional stance toward the war via its emotional engagement with the soldiers' experience.

In the 1990s and 2000s, following the American victory in the Cold War and its—somewhat anticlimactic and short-lived—triumph in the Persian Gulf, the Vietnam War was less prevalent on screen, despite the fact that documentaries such as *Daughter from Danang* (2002)—which recounted the reunion of an Amerasian woman and her Vietnamese mother—served as a reminder of the ongoing effects of war on both soldiers and noncombatants. Some critics observed that the popularity of *Forrest Gump* (1994) signaled the end of America's struggle with this chapter of its history: its slow-witted protagonist's affability and ignorance effectively smoothed the edges of every major event of the 1960s in which he unwittingly participated—including the Vietnam War. Nevertheless, Coppola's remixed and restored *Apocalypse Now Redux* (2001) seems as relevant as its 1979 predecessor as a film that recognizes and confronts the madness and excess of war: Vietnam was not the first—or last—conflict to inspire such films, but they are an important part of its legacy in American cinema.

SEE ALSO *Genre; Historical Films; Violence; War Films*

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Amanda Howell

VIOLENCE

The representation of violence in the cinema has been a topic nearly as contentious as sexuality for those concerned with what is proper for the content of film. Yet censorship organizations have focused less on violence than on sexual images or images suggestive of various forms of gender liberation. Cursory application of psychoanalytic theory provides at least tentative answers for this: Western civilization, heavily influenced by organized religion, has been fairly obsessed with policing the body and in controlling sexual conduct of both men and women. Freudian and post-Freudian thinking has postulated that the libido is policed in such fashion as to channel its energies to the service of commerce and state interests. Violent acts—from sports to warfare—have been theorized as a way of providing a safety valve for errant sexual energies. Violence has been viewed, if the cinema is any guide, as a reasonably acceptable form of human expression in a highly competitive civilization that sanctions warfare as a way for states to settle grievances.

There are variations to this acceptance, as becomes plainly obvious when observing how the Production Code and organizations such as the Catholic Legion of Decency regulate the violent image. The regulatory process often sanctions violent images that conform to standing political and moral values, but disallows those that challenge capitalism and notions of social normality. In general, the European cinema has taken a progressive attitude toward images of violence, showing its consequences or using it to jolt the complacent spectator, as with the graphic scenes of bloodshed in Sergei Eisenstein's masterpieces *Stachka* (*Strike*, 1925) and *Bronenosets Potyomkin* (*Battleship Potemkin*, 1925), or the shock effect of the sliced eyeball in Luis Buñuel's and Salvador Dali's *Un chien andalou* (*An Andalusian Dog*, 1929).

BEGINNINGS

Since its inception, American cinema has been fascinated with violence. A breakthrough film in the development of narrative was Edwin S. Porter's *The Great Train Robbery* (1903). Filmed in New Jersey, this proto-western suggests the appealing, deeply embedded nature of violence in the frontier experience and the American civilizing process, and the rather spontaneous way that the attendant violence appears in the earliest developments of cinema. The film's final image, of a mustachioed gunman firing a revolver directly at the camera/spectator, became iconic on several levels, not least of which was the assault on the audience effectuated by the violent image. The film's explicit idea—that one takes what one wants with the use of guns—has been said by various directors and critics to be a controlling idea of the American cinema. Martin Scorsese (b. 1942) concludes *GoodFellas* (1990) with an image of the actor Joe Pesci firing at the camera in a manner replicating the final shot of *The Great Train Robbery*.

While regional censorship as well as internal industry monitoring had some impact on the amount of violence in the early cinema, film at its inception contained startling scenes of graphic violence. D. W. Griffith's (1875–1948) *Intolerance* (1916) is notable not only for its baroque parallel narratives, but also for its scenes of decapitation, dismemberment, and stabbings. A conservative populist, Griffith surprises contemporary audiences with the

"Jenkins Mill" sequence in *Intolerance*, which is a loose reconstruction of the 1914 Ludlow Massacre in which the National Guard and hired goons gunned down striking coal miners opposed to the brutal labor policies of the Rockefeller family. A director of great contradictions—most obviously in his racist rendering of the Civil War, *The Birth of a Nation* (1915)—Griffith was among the early American filmmakers who believed that the portrayal of violence must be uncompromised to show its consequences for humanity. Other works of the early American cinema such as Erich von Stroheim's *Greed* (1924), based on the novel *McTeague* by Frank Norris, offered a gritty portrayal of a rapacious society, culminating in a famous grueling scene in Death Valley in which the protagonist pistol-whips his pursuer to death before expiring of heat exhaustion.

The relatively free use of violence in early American film narrative did not go unnoticed by various bodies that saw Hollywood culture as a "new Babylon," and its films as depraved renderings of human civilization. In order to fend off increasing calls for government censorship, the Hollywood industry worked out an arrangement to police all in-house productions. In 1922 the Motion Picture Producers and Distributors Association (MPPDA) was constituted. It was chaired by former postmaster general Will Hays (1887–1937), hence it was commonly referred to as the Hays Office. The Hays Office developed within ten years an enforcement arm with a rigid and complicated set of rules known as the Production Code Administration (PCA). The monitoring of films in production by the PCA eventually was effected by an agreement worked out between the industry and two representatives of the Catholic Church—Daniel Lord, a priest, and Martin Quigley, an ultraconservative writer and publisher. As the Catholic Church played an increasing role in the monitoring of Hollywood, the industry balked at restrictions placed on their creativity, and this conflict led to the establishment of the Studio Relations Committee, whose intent was to negotiate differences between the studios and the PCA. The PCA focused not merely on violence but especially on all forms of sexual expression outside of heterosexual marriage—which itself had to be presented within strict and rather absurd guidelines (for example, married couples had to be depicted as sleeping in separate beds). As the industry complained, the Catholic Church took renewed steps to pressure filmmakers by forming in 1934 the Catholic Legion of Decency, which put in place a rating system that could "condemn" or render "morally objectionable" films seen as indecent. The Legion had a powerful influence not only on the Catholic audience but also on general public perception of Hollywood fare. Joseph Breen (1890–1965), a Catholic known for rabidly anti-Semitic views, became head of the PCA in 1934; the office and its policies were often referred to as the "Breen Code."

Despite the increasingly rigid policing of films from within and without the industry, film directors tried to subvert the Code. Images of violence could be portrayed so long as they fit within the moral and political precepts of the PCA. Three popular films of the early 1930s, released before the Code took hold, *Public Enemy* (1931), *Scarface* (1932), and *Little Caesar* (1931), popularized the gangster film, in part due to fascination with small- and big-time criminals as rebel figures during the Prohibition era and the first years of the Great Depression. These three films were in many respects test cases for later violations of the Production Code. While all three contained scenes of shootings and acts of sadistic violence, they presented themselves as public-service films aimed at addressing conscientiously (rather than glamorizing) the image of the criminal, and at debunking crime as a form of social rebellion. *Public Enemy*, *Scarface*, and *Little Caesar* all conclude with the demise of the "villain" (who actually is the most charismatic figure in all three films). But because this basic moral point—that crime doesn't pay—is hammered home in these films, the Code rules that were violated—including one that forbade the depiction of a gunman and the person being shot in the same frame—were violated with impunity.

Censorious intervention on the subject of violence sometimes had disastrous and counterproductive results, as is so often the case in matters of censorship. A key example is the treatment of James Whale's *Frankenstein* (1931). The horror film was seen as an inherently lowbrow and immoral genre by church groups and other authorities, and it came under even greater scrutiny than the crime film in regard to the rendering of violence. In an important scene in *Frankenstein*, the monster, brilliantly played by Boris Karloff, encounters a little girl playing with flowers by a pond. The monster, who behaves like an overgrown child, joins the girl in her game of tossing flowers on the pond to watch them float, then innocently throws the child onto the pond to see if she too will float. When she drowns, the monster becomes alarmed and flees into the forest. Regional censorship boards preempted the Code and demanded that much of this sequence be removed, so instead of seeing the monster's innocence in his play, and his panic when the girl drowns, we only see the monster reaching for the child, then the film cuts to an image of the girl's father, in a state of shock, carrying his dead child through the local village, the girl's stockings around her ankles. This edit of the film remained in circulation as the standard version of *Frankenstein* for more forty years. The audience is led to imagine all sorts of images of child molestation and murder, and the notion of the monster as actual victim, scorned and persecuted by his creator/father, is turned upside down in service of a perverse, simpleminded morality.

WORLD WAR II AND AFTERMATH

World War II brought the War Information Office, a collaboration between the US government and Hollywood that produced not only newsreels that functioned as propaganda for the Allied effort, but also a variety of fiction and nonfiction films that portrayed the Axis powers as monstrous while overlooking entirely the economic origins of the war. War films such as *Bataan* (1943) were allowed a surprising amount of sanctioned and savage violence because they demonized the evil "Jap." Postwar films such as *The Sands of Iwo Jima* (1949) portrayed violence as rather bloodless and painless as they lionized sacrificial violence and heroism; at the time, this was Hollywood's standard approach to the subject. The war years saw changes within other genres too, such as the crime film. Raoul Walsh's *High Sierra* (1941) took on the PCA by portraying the gangster as a hero of the people who sympathized with victims of the Great Depression. The gun violence of the alienated gangster in *High Sierra* was tolerated since he is brought down by the police at the end, although it is clear with whom the film's sympathies rest.

World War II was a transitional moment in Hollywood's portrayal of violence, as the industry and the nation began to think through the implications of the war and what instructions it offered about humanity. Crime films such as Henry Hathaway's *Kiss of Death* (1947) and Walsh's *White Heat* (1949) focused on the criminal psychopath, suggesting the influence of Freudianism on mass consciousness as well as the more general notion that social ills could not be attributed to a few "bad boys," as in previous renderings of criminal violence. *Kiss of Death* features a scene showing the crazed hoodlum Tommy Udo (Richard Widwark) shoving a wheelchair-bound old woman down a staircase; Cody Jarrett (James Cagney) in *White Heat* brutally dispatches his enemies, and ends his own life in an apocalyptic gun battle that results in a Hiroshima-like explosion at an oil depot. Again, a touch of crime-doesn't-pay moralism allowed these films to be screened. Psychotic menace and catastrophic violence became emblems of an increasingly unstable society showing signs of the trauma of the Depression and the war years.

Despite the ostensible conservatism of the 1950s, portrayals of violence became more graphic, as if to complement the darkened and uncertain mood in the United States. During this period the Production Code was steadily weakened by increased public demand for more realistic cinema; at the same time, the Hollywood studio system began to decline due to court challenges to Hollywood's monopoly practices, the demise of studio bosses, and the selling off of parts of the system itself. The circumstances provided a favorable backdrop to films noir such as Fritz Lang's *The Big Heat* (1953) and Robert Aldrich's *Kiss Me Deadly* (1955). The noir thriller, influenced by the bleak vision of German expressionist cinema, was filled with acts of sadistic savagery, such as a villain throwing boiling coffee into a young woman's face in *The Big Heat*, or *Kiss Me Deadly*'s nominal hero slamming a helpless man's hand repeatedly in a desk drawer as the camera cuts to the hero's grinning face. *Kiss Me Deadly* and Robert Wise's *Odds Against Tomorrow* (1959) also conclude with massive explosions that recall the A-bomb, emphasizing the pervasive anxieties of the age.

The 1950s saw a reevaluation of history that became manifest in the rendering of violence. The westerns of Anthony Mann, including *Winchester '73* (1950), *The Man From Laramie* (1955), and *Man of the West* (1958), contained often grueling scenes of violence that seem part of a general assessment of the conventions of the genre, in particular its function in portraying the hero's hidden psychological motives and the real underpinnings of the American expansionist process. The war film also took part in generic reevaluation, with films such as Aldrich's *Attack!* (1959) showing shocking violence (in one scene a man's arm is crushed by a tank) within narratives that questioned the military command structure and the reasons for war. To be sure, such films were answered, in a fashion, by flagwaving fare such as *To Hell and Back* (1955), a biopic about Audie Murphy (1924–1971), the most decorated soldier of World War II, who plays himself in the film. Films with such conservative agendas tended to gloss over the effects of violence rather than show its consequences, or the reasons for warfare and other violent conflicts in the first place, while also challenging PCA standards.

THE 1960s AND AFTER

The 1960s brought significant change to the rendering of film violence long before the US assault on Vietnam registered in the public mind via the mass media. Alfred Hitchcock's *Psycho* (1960) took the horror film in a new direction with his portrayal of serial murder, in particular the film's famous shower scene wherein the ostensible heroine is stabbed to death, her blood running down the drain. Three years later, the same director's *The Birds* (1963), another venture into the *fantastique* that was a fable of the disintegration of small-town life, pushed the disintegrated PCA further with images of maddened birds pecking out people's eyes and tearing their flesh. The film included fairly unprecedented scenes of violent attacks on children. By the late 1960s, with the studio system gone, the PCA was replaced by the Motion Picture Association of America (MPAA), which produced a ratings system that assigned a letter to films on their release to designate their appropriateness for specific

ARTHUR PENN

b. Philadelphia, Pennsylvania, 27 September 1922

Although his contribution to the depiction of film violence in *Bonnie and Clyde* (1967) was indeed startling and groundbreaking, Arthur Penn, like Sam Peckinpah, should be seen as something other than a filmmaker preoccupied with bloodshed. Arthur Penn is a skilled dramatist who, like other innovators in screen violence, offered moral and other lessons about the prominence of violence in American life.

Beginning in television directing productions for *Philco Playhouse* and *Playhouse 90*, Penn moved to Broadway, winning a Tony for *The Miracle Worker* (1959), about the lives of Helen Keller and her teacher Anne Sullivan, which he also brought to the screen, earning Oscars® for actresses Anne Bancroft and Patty Duke in 1962. *The Miracle Worker* and *Alice's Restaurant* (1969), Penn's tribute to the 1960s counterculture, are among his more revered works. Still, *Bonnie and Clyde* is no doubt the film most associated with Penn, for it was a landmark in American cinema. At first, *Bonnie and Clyde* was dismissed by critics, who were shocked by the film's violence, particularly its sudden and very bloody ending, wherein Clyde (Warren Beatty) and Bonnie (Faye Dunaway) are ambushed by lawmen as they drive through the countryside, as well as by the sudden shifts in tone from violent to comic. Their bodies are jolted repeatedly by rifle fire as Penn shoots the sequence with several cameras, the scene recorded with the combination of slow-motion and rapid editing that Peckinpah would expand on many times over in *The Wild Bunch* (1969).

The notoriety of *Bonnie and Clyde* tends to overshadow Penn's other accomplishments in the depiction of film violence. *The Chase* (1966) is an uncompromising portrayal of the disintegration of American life in the 1960s, symbolized by the chaos that overtakes a small-minded, greedy, bigoted small town in the Southwest. Toward the film's conclusion, a group of perfectly middle-class citizens savagely beats the town sheriff (Marlon Brando) to gain favor with a local land baron (E. G. Marshall). The film brilliantly portrays the rage simmering within Middle America, a theme also explored in Penn's crime film *Night Moves* (1975). Penn's first film, *The Left-Handed Gun* (1958), explores both the legend of Billy the Kid and the allure of the myth of banditry. A later western, *The Missouri Breaks* (1976), is a scathing portrayal of the American frontier as the site of a struggle of the poor against the rich and ruthless, with some jarring moments of violence perpetrated by a mercenary in the employ of powerful financial interests.

RECOMMENDED VIEWING

The Left-Handed Gun (1958), *The Miracle Worker* (1962), *Mickey One* (1965), *The Chase* (1966), *Bonnie and Clyde* (1967), *Alice's Restaurant* (1969), *Little Big Man* (1970), *Night Moves* (1975), *The Missouri Breaks* (1976)

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audiences: *G* (''general'') for audiences of all ages, *PG* (''parental guidance'') for adults and adolescents, *R* (''restricted'') for adults and young people accompanied by adults, and *X* for adults only. The MPAA system closely mirrored the categories of the Legion of Decency, although it also allowed greater creative freedom to the filmmaker, dropping in-house regulation and leaving the decision making to the audience.

Accompanying this change were technological advances that allowed for more graphic images of violence, including ''squibs,'' explosive charges placed inside an actor's clothes that can simulate the bloody exit of a bullet or other projectile. Although crude forms of squibs had been available for decades, their use had been proscribed by the PCA. By the late 1960s they were widely used, most shockingly (at the time) in Arthur Penn's (b. 1922) *Bonnie and Clyde* (1967). The film's violent ending, during which the outlaw couple is ambushed and shot repeatedly by a Texas Ranger and his posse, offended audiences of the day, but its portrayal of

Arthur Penn on the set of* Four Friends *(1981). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

violence was closely connected to its sympathy with both the populist spirit of the Depression (the time period of its narrative) and the antiauthoritarian zeitgeist of the late 1960s. The violence of *Bonnie and Clyde*, taking place in desiccated versions of John Ford's landscapes, was intricately entangled in the events of the 1960s, especially the Vietnam War and the assassination of President John F. Kennedy on November 21, 1963. In the film's ending—which combines rapid cutting with slow motion—a portion of Clyde's head is blown away to simulate, according to Penn in various interviews, the shocking murder of Kennedy as depicted in the infamous home movie taken by the bystander Abraham Zapruder.

The US incursion into Southeast Asia occurred as television was reaching its peak as the central medium for news and entertainment. The Vietnam War was covered regularly by nightly news programs, bringing graphic footage of real violence committed against real people into American living rooms. As the war appeared to the United States to be lost with the Tet offensive of 1968, war footage seemed omnipresent. Some newscasts contained footage of outrageous atrocities, such as images of children running from napalm attacks, which Americans, many of whom had come of age in the sleepy 1950s, could hardly comprehend seeing on the previously sanitized network television programs. Coverage of the war, as well as urban protests against the war and attacks by police on African Americans and others working for civil rights, brought about a major change in public sensibility, which was reflected in the violence of late-1960s cinema and the films of succeeding decades. At the time, scholars such as Arthur Schlesinger, Jr. expressed concern about a new "pornography of violence" overtaking culture as universities began a long cycle of empirical research projects into the effects of media violence on the public, especially children.

Within two years the violence in *Bonnie and Clyde* was far surpassed by that in Sam Peckinpah's (1925–1984) landmark western *The Wild Bunch* (1969), about a gang of aging outlaws looking for a last big score on the Texas/Mexico border at the outbreak of World War I. *The Wild Bunch* was a meditation on scrapped American ideals that was as significant as *Citizen Kane* (1941). It is unfortunate that the violence of *The Wild Bunch* nearly obscured the film's dramatic power for many journalistic reviewers of the day, who frequently commented on Peckinpah's "blood ballets" rather than the quality of his narrative. There is no question, however, that *The Wild Bunch* was the bloodiest mainstream film the mass audience had seen to that date and that it was a direct response to the US intervention in Vietnam. The film opens and closes with two spectacular massacres that make full and complex use of the squib to show the explosive impact of bullets on the human body. Peckinpah's intention was to remove the frivolousness from cinematic violence in order to show the consequence of the violent act, whose depiction had been long suppressed by the Production Code.

During the years of the Vietnam War, various genres made use of the creative freedom allowed by the new rating system by using violent images to comment on the savagery of the war itself and the new culture of violence that the war had created. George Romero's (b. 1940) *Night of the Living Dead* (1969), the first part of a "zombie tetrology" (concluded in 2005 with *Land of the Dead*) that spanned five decades, was a low-budget, black-and-white horror film that portrayed modern America as a mob of mindless, flesh-consuming cannibals who are shot down by an even more mindless mob of cruel, vengeful enforcers of normality. The horror genre became a site of increasingly graphic violence in the years during and immediately after the Vietnam War and the Watergate scandal (1972–1974). Tobe Hooper's (b. 1943) *The Texas Chainsaw Massacre* (1974) created an image of a disintegrating America in which the driving forces are predation and madness. Similar ideas appeared in Wes Craven's (b. 1939) *Last House on the Left* (1972), which posited the notion that the suburban family is

SAM PECKINPAH

b. Fresno, California, 21 February 1925, d. 28 December 1984

Sam Peckinpah is widely regarded as a director who made significant innovations in the portrayal of violence in cinema in the 1960s. A volatile alcoholic, Peckinpah was the archetype of the determined film artist trying to exist within a commercial system that labeled him *l'enfant terrible*. He had a distinguished beginning in television, cocreating one TV western, *The Rifleman* (1957–1963), and creating another, *The Westerner* (1960). Then began Peckinpah's extraordinary but troubled career in the cinema.

Ride the High Country (1962), only his second western, is a melancholy meditation on the fading of the American West's heroes and villains, a topic that was a Peckinpah obsession. *Major Dundee* (1965) was Peckinpah's first attempt to bring to the screen, in the form of a gritty post-Civil War western, his hard-bitten sense of the violent world of men. The film made him a Hollywood pariah for several years. He returned with *The Wild Bunch* (1969), his most famous film and his bloodiest. About a gang of aging outlaws fighting a last stand on the Texas-Mexico border at the outbreak of World War I, *The Wild Bunch* made full use of Peckinpah's interest in a realistic portrayal of screen violence. Peckinpah photographed battle scenes with multiple cameras at various speeds; in the final edit, the film's violent scenes clearly owe a debt to Sergei Eisenstein. Yet Peckinpah's emphasis on the explosive squib to simulate a bullet's impact on the body was fairly unprecedented, as was his sense of the chaos and madness of warfare.

Peckinpah soon became known as "Bloody Sam" and Hollywood's "master of violence." Perhaps too self-conscious of the labels, Peckinpah's next major film, *Straw Dogs* (1971), seems a strained essay film on masculinity's inherently violent nature. *Pat Garrett and Billy the Kid* (1973) marked his return to the western. Like *The Wild Bunch* and *The Getaway* (1972), *Pat Garrett* shows sympathy for the underclass as well as the criminal outsider, and, like *Major Dundee*, it was hurt by troubles with producers and the studio, and by Peckinpah's increasing personal problems. *Bring Me the Head of Alfredo Garcia* (1974) is Peckinpah's gruesome, quasi-surrealist tribute to one of his influences, Luis Buñuel. Peckinpah's last major film was *Cross of Iron* (1977), a World War II epic about the German retreat from the siege of Stalingrad, and a compelling meditation on the male group. While his career may have been compromised by his lifestyle, Peckinpah brought to the cinema not just new techniques for the portrayal of violence but also a new sensibility, one far more conscientious than that of other directors who have tried to render violence before and after the Production Code.

RECOMMENDED VIEWING

Ride the High Country (1962), *The Wild Bunch* (1969), *The Ballad of Cable Hogue* (1970), *Straw Dogs* (1971), *The Getaway* (1972), *Junior Bonner* (1972), *Pat Garrett and Billy the Kid* (1973), *Bring Me the Head of Alfredo Garcia* (1974), *Cross of Iron* (1977), *The Osterman Weekend* (1983)

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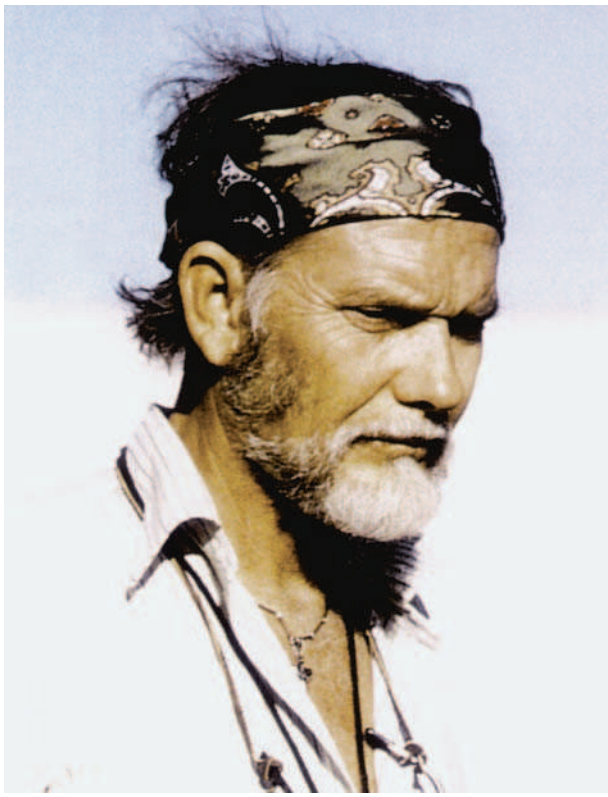
every bit as monstrous as the bad men they are taught to fear in the media. A cycle of "slasher" films, most famously represented by *Friday the 13th* (1980), *Halloween* (1978), and *A Nightmare on Elm Street* (1984), continued the horror film's trend of replacing mythical monsters with psychopathic, vaguely motivated serial killers who prey on sexually active young people. All of these films spawned sequels and inspired other, similar series, finally taking the genre into a downward spiral as it set aside social commentary to emphasize gore. Where social commentary remained, its tone became steadily more conservative as if to jibe with the post-1960s reaction that



Sam Peckinpah. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

culminated in the Reagan era (1981–1989) and the years following.

The post-Code era brought a number of epic Hollywood productions whose violence would have been unthinkable during the studio era, most notably Francis Ford Coppola's (b. 1939) films about the mafia, *The Godfather* (1972) and its sequel, *The Godfather II* (1974). Both films contain scenes depicting the machine-gunning of people at close range, garrotings, stabbings, the exploding of cars (one of which contains a young woman), and various other forms of bloodletting. Stanley Kubrick's (1928–1999) *A Clockwork Orange* (1971) was viewed during its time as another breakthrough in screen violence, but Kubrick's adaptation of Anthony Burgess's novel about a dystopia overrun by youth gangs was seen by some critics as bloodless on various counts, an overly stylized and emotionally icy view of humanity that is a representative example of the director's cynicism.

The 1970s and the aftermath of the Vietnam War and Watergate brought a phase of film violence that exploited middle-class rage over the collapse of confidence in government and other institutions. Don Siegel's *Dirty Harry* (1971), William Friedkin's *The French Connection* (1971), Michael Winner's *Death Wish* (1974), and Phil Karlson's *Walking Tall* (1973) endorsed to varying degrees police or civilian vigilantism again the criminal underworld, which was frequently associated with the youth counterculture. *Dirty Harry* and particularly *The French Connection* portrayed rather uncritically the police as dangerous psychopaths who too often use gun violence to restore civil society. These portrayals of police violence conveyed a level of cynicism not seen in US cinema before the 1960s.

Martin Scorsese's *Taxi Driver* (1975), loosely adapted from Fyodor Dostoevsky's *Notes from Underground* (1864), offered to post-Vietnam society an intelligent meditation on violence in America. The film's tale of a lonely, deranged cab driver (Robert De Niro)—whose search for identity concludes with a bloody massacre in a brothel—captured much of the malaise of the 1970s as the American social fabric disintegrated in the wake of Vietnam even as new waves of reaction approached. The 1970s also saw the phenomenon of the disaster film, whose origins can be traced to some of the early silent epics and films such as *San Francisco* (1936). The 1970s disaster films partook of a spectacularization of large-scale destruction that seemed to speak to the nation's crisis in confidence. *The Towering Inferno* (1974) and *Earthquake* (1974) invited the audience to enjoy the destruction of middle-class life and of the nation itself, either in microcosm (the burning of an immense skyscraper in *Towering Inferno*) or macrocosm (the collapse of Los Angeles in *Earthquake*). These films featured little outright bloodletting and nothing in the way of meditations on the nature of violence in the manner of *The Wild Bunch* or *Taxi Driver*. Instead, they suggested the apocalyptic temperament then prevalent in mass culture and the film industry that would reappear by the end of the century in films such as *Deep Impact* (1998), *Armageddon* (1998), and *The Day After Tomorrow* (2004). The sensibility of the 1970s disaster cycle is marked by a feeling of nihilism and despair that sees no point to political or social reform, preferring instead the solace of wishful fantasies of self-annihilation. In their favor, the 1970s disaster films at least offered a few consolations about the regenerative nature of society.

The 1970s brought a delayed examination of the Vietnam War in films such as *The Deer Hunter* (1978) and *Apocalypse Now* (1979); the former saw the war in terms of the wounds to the national psyche while demonizing the people of Vietnam, the latter viewed the war as a gross, horrific spectacle that signaled the end of the American process of conquest. The war has been revisited numerous times in films since, most notably in Oliver Stone's (b. 1946) *Platoon* (1986) and *Born on the Fourth of July* (1989), films whose graphic violence focused

Ernest Borgnine and William Holden in the violent climax of* The Wild Bunch *(Sam Peckinpah, 1969). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

principally on the wounds suffered by US veterans who were seduced into service by a deceitful government. But reactionary retellings of the Vietnam War accompanied the government of Ronald Reagan. The *Rambo* films starring Sylvester Stallone, in particular *Rambo II* (1985), took advantage of the "deceived veteran" theme but also tried, in effect, to rewrite the history of the war. Not coincidentally, these films and those starring former bodybuilder Arnold Schwarzenegger (b. 1947) reintroduced a cartoonish approach to violence in which bloodletting had little or no tangible consequence as they foregrounded the hypermasculinity of barechested, muscular men wielding large machine guns. Schwarzenegger helped establish a new form of painless, absurd violence in James Cameron's *The Terminator* (1984), which spawned two sequels (*Terminator 2: Judgment Day*, 1991, and *Terminator 3: Rise of the Machines*, 2003). The Terminator films, like many similar movies, took the portrayal of violence several decades backward as they invited the audience to enjoy a spectacle of urban destruction that caused little or no real suffering for the films' characters, a trend of the latter-day disaster films.

In the reactionary turn of the millennium, the commercial cinema undertook a valorization of military violence and US involvement in various wars in films such as *The Patriot* (2000), *We Were Soldiers* (2002), *Black Hawk Down* (2001), and especially *Saving Private Ryan* (1998). Steven Spielberg's *Saving Private Ryan* makes use of the graphic bloodshed effects introduced in the 1960s by Peckinpah and others while diluting or obliterating the moral lessons of Peckinpah, Penn, and others. The graphic violence of *Saving Private Ryan* serves a simpleminded

celebration of national identity. Unlike the films of Peckinpah, *Saving Private Ryan* shows little ambiguity about the uses of violence; indeed, it celebrates warfare as a rite of national identity.

Yet the 1990s also saw a reevaluation of screen violence similar to that undertaken earlier by Penn, Peckinpah, and others. Actor and director Clint Eastwood (b. 1930), whose career was established by the violent Italian westerns of Sergio Leone (1929–1989) such as *Il Buono, il brutto, il cattivo* (*The Good, the Bad, and the Ugly*, 1966) and by *Dirty Harry* (1971) and its sequels, undertook a major revision of the western in *Unforgiven* (1993), which tries to reassert the terrible consequences of violence within a narrative that questions the mythologizing of the western genre. Several rather philosophical interrogations of media violence appeared in the 1990s, most notably Oliver Stone's ambitious but unfocused *Natural Born Killers* (1994), which is distinguished by a Brechtian, presentational style. While apparently concerned with the relationship of the media image and film violence to violence in American society, the film veers into a reflection on violence within the American character that makes the film confused and overwhelming.

The postmodern style of the 1990s cinema brought several "hip" comments on film violence that seem little more than pastiche exercises, or compilations of various tropes and conventions from earlier films with little added critical focus. The most notable maker of these films is Quentin Tarantino (b. 1963), whose *Reservoir Dogs* (1991), *Pulp Fiction* (1994), *Jackie Brown* (1997), and *Kill Bill* films (2003 and 2004) made him in the minds of some critics and audiences the new "master of violence." His films are alarmingly cynical and empty of any specific notion either of cinema violence or of violence in American society, and merely overwhelm the audience with hyperbolic bloodshed.

The period since the 1980s might be termed the "era of the bloodbath" in that the new freedom allowed filmmakers has made violent scenes omnipresent, and steadily more graphic, as directors try to one-up each other in their uses of onscreen violence. (Tarantino will no doubt continue to be the representative model for pseudo-sophisticated uses of violence that reference the films of the past without their moral or political lessons.) Filmic violence has become pointless, boring, and rather shameless, lacking the moral force and shock effect of films

Alex (Malcolm McDowell) is given treatment to curb his violent tendencies in* A Clockwork Orange *(Stanley Kubrick, 1971). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

such as *The Wild Bunch*. While there are exceptions to this rule, the overall tone of the new Hollywood violence is one of cynicism and contempt for humanity, perhaps a reflection of increasing despair as economic conditions worsen and America loses the respect of other nations in the new globalized world order.

SEE ALSO *Censorship; Disaster Films; Horror Films; Vietnam War; War Films; Westerns*

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WALT DISNEY COMPANY

Though the Walt Disney Company began as an independent production company producing cartoons distributed by other companies, in 2005 the company was one of the Hollywood majors and the second largest entertainment conglomerate in the world.

EARLY HISTORY

The history of the Walt Disney Company is bound up with the history of Walt Disney himself. Disney began cartooning in Kansas City with a series called *Alice's Wonderland* (1923), which included live action and animation. When he moved to California in 1923, he made arrangements with a New York company to distribute the Alice films. (The company considers this as its starting date.) Since Walt Disney (1901–1966) was a partner with his brother Roy (b. 1930), the company was originally called the Disney Brothers Cartoon Studio. However, the name was shortly changed to the Walt Disney Studio, which had moved to a location on Hyperion Avenue in Hollywood.

Beginning in 1927, the company developed an all-animated series called *Oswald the Lucky Rabbit*. After losing the rights to the character, Walt and his chief animator, Ub Iwerks (1901–1971), developed Mickey Mouse, the character that has come to symbolize the company itself. Mickey was featured in cartoons that utilized synchronized sound, the first of which was *Steamboat Willie*, which opened in New York on 18 November 1928. A long series of cartoons based on the popular character became the staple product of the company.

The company also began producing another series to feature sound and animation innovations. The *Silly Symphonies* series included "Flowers and Trees" (1932), the first full-color cartoon, which won the first Academy Award® for Best Cartoon that same year. The Disney studio continued to win the award during the entire 1930s and most years thereafter. Disney also developed merchandising connected to its cartoon characters, beginning with a $300 license to put Mickey Mouse on writing tablets in 1929. Other products quickly followed, including dolls, toys, dishes, and so on, attracting funds that the company used to produce its innovative and popular cartoons.

The company expanded into feature-length animation with *Snow White and the Seven Dwarfs* (1937). Although there were doubts about the viability of feature length animated films, the project was an enormous success, becoming the highest grossing film of all time, until it was surpassed by *Gone With the Wind* (1939). The company continued to produce animated cartoons and features, including *Pinocchio* and *Fantasia*, both released in 1940. Many technical achievements were developed by the studio in the process, but the cost of the films strained the small company's resources, especially during World War II, when foreign markets were closed.

During World War II, Disney produced two films in South America for the US Department of State (*Saludos Amigos* [1942] and *The Three Caballeros* [1944]), as well as propaganda and training films for the military. After the war, the company repackaged some of its cartoons into features (*Make Mine Music* [1946] and *Melody Time* [1948]), as well as developing such live-action films as *Song of the South* (1946) and *So Dear to My Heart* (1949), both of which included animated segments. Disney's

Snow White and the Seven Dwarfs ***(David Hand, 1937) was Disney's first feature-lengh animated film.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

True-Life Adventure series introduced a new style of nature film, which attracted numerous awards and accolades.

Disney's first completely live-action film, *Treasure Island*, was released in 1950, as was the classic animated feature *Cinderella* and the first Disney television show at Christmas time. After two Christmas specials, Disney moved further into television with the beginning of the *Disneyland* anthology series in 1954. Over the years this series eventually appeared on all three networks under six different titles. When *The Mickey Mouse Club*, one of the most popular children's series on television, debuted in 1955, it introduced a group of young performers called Mouseketeers. These television shows promoted Disney products and developed an outlet for new products.

Another opportunity to promote Disney products was provided by the creation of Disneyland, a theme park that opened on 17 July 1955, in Anaheim, California. Featuring characters and stories from Disney films, the park was immediately successful and has continuously added new attractions based on new Disney films.

The Disney Company also finally started its own distribution company (Buena Vista Distribution) during the 1950s, having depended until then on other distribution firms to deliver its cartoons and features to theaters. Also during the 1950s, the company released *20,000 Leagues Under the Sea*; the first in a series of wacky comedies, *The Shaggy Dog* (1954); and a TV series about the legendary fictional hero, Zorro. The company also developed Audio-Animatronics, which were introduced at Disneyland beginning with the Enchanted Tiki Room. Walt Disney died on 15 December 1966, shortly after the release of *Mary Poppins* (1964).

AFTER WALT: THE SIXTIES THROUGH THE DISNEY DECADE

By the 1960s, the company had developed a diversified foundation, with the Disney brand firmly established in a wide range of film products (live action and animation), as well as television, theme parks, and merchandise. The Disney firm also benefited from a policy of re-releasing its popular (already amortized) feature films every few

years, reaping additional profits with minimal additional expenditures. For instance, *Snow White and the Seven Dwarfs* was re-released in 1952, 1958, and 1967, amassing an additional $50 million.

With some success, Roy Disney, Donn Tatum (previously, vice president of administration), and Cardon E. Walker (formerly in marketing) served as the management team until 1971. Film releases included *The Jungle Book* (1967), *Winnie the Pooh and the Blustery Day* (1968)—the beginnings of a franchise that would become especially lucrative during the 1990s—and *The Love Bug* (1968). Roy Disney saw Walt Disney World in Orlando, Florida, open in October 1971, but he died a few months later.

After Roy's death, Tatum moved into the chairman position and Walker became president. By this time, however, the company had become even more oriented to recreation and real estate than entertainment, exemplified by the theme park expansion (Tokyo Disneyland opened on 15 April 1983) and an ambitious plan to develop a mountain resort in Mineral King, California (which eventually failed).

Meanwhile, the film division was turning out mainly box-office duds, which fell far short of previous Disney successes. Part of the reason may have been the attempt to cling to the past, attempting to reproduce the classic Disney films and avoiding the changes that were being adopted by the rest of the industry. For instance, the management turned down proposals for *Raiders of the Lost Ark* and *ET, The Extra-Terrestrial*—both films that became huge box office hits. By the early 1980s, Disney's share of the box office was less than 4 percent.

Moreover, the company seemed to be moving into new media outlets at a leisurely pace. By the early 1980s, much of the film industry had started to adjust to the introduction of cable and home video as new opportunities for distribution of theatrical motion pictures, plus opportunities for new investments. The Disney company made a few moves in this direction, with the launching of the Disney Channel in April 1983, and an adult-oriented film label, Touchstone, inaugurated in 1984 with the release of *Splash*. However, by the mid-1980s, most analysts agreed that the company's management was basically "sitting on its assets," trying to "do what Walt would have done" and not doing a very good job of it.

Finally in 1984, Disney's uninspired management was challenged by a group of outside high-profile investors and eventually lost control of the company. A group of corporate raiders who recognized the value of the enterprise started accumulating huge blocks of Disney stock and jockeying for position to take over the company. In the end, the billionaire Bass brothers of Ft. Worth, Texas, invested nearly $500 million in Disney, preventing a hostile takeover and the possible dismantling of the company. Bass Brothers Enterprises ended up with nearly 25 percent of the Disney stock, enough to control the company and to appoint their own managers.

The new management team (which dubbed itself "Team Disney") was led by Michael Eisner (b. 1942), former head of Paramount, as chief executive officer. Team Disney also included former Warner Brothers's vice chairman, Frank Wells, who served as Disney's president and chief operating officer until his death in 1994. Jeffrey Katzenberg (b. 1950) (also from Paramount) became head of the Film Division.

Immediately after the team was put into place, it proceeded to break a strike at Disneyland and fire 400 Disney employees. Other cost-cutting measures and strategies were introduced, as discussed below. But the real evidence of Team Disney's achievements for Disney's owners is in the value of the company's stock and its balance sheets. From 1983 to 1987, annual revenues more than doubled, profits nearly quintupled, and the value of Disney stock increased from $2 billion to $10 billion; by 1994, it was worth $28 billion. By 1999, company revenues totaled nearly $23 billion, assets were over $41 billion, and net income was $1.85 billion.

When the new ownership and management team took over in 1984, the Disney empire extended its reach more widely than ever. While drawing on valuable assets and previous policies, Team Disney also introduced new strategies that must be understood in the context of the entertainment business of the 1990s. As with the other major Hollywood companies, Disney's expansion did not depend solely on motion pictures, but on a wide array of business activities in which the new management team aggressively exploited the Disney brand name, as well as diversifying outside of the traditional Disney label. Team Disney rejuvenated the sagging corporation through a variety of new policies, including reviving the classic Disney (by repackaging existing products and creating new animated features), modernizing some Disney characters, implementing rabid cost cutting (especially on feature films), introducing dramatic price increases at the theme parks, and employing new technological developments (such as computer animation).

However, Team Disney also emphasized at least four other related strategies that the Disney Company had already developed: corporate partnerships, limited exposure in new investments, diversified expansion, and further development of its corporate synergy. Disney not only added a wide range of corporate activities, but the company linked these different business endeavors under the Disney brand (and, more recently, the ABC and ESPN brands). The management's stated goal was to identify the most profitable holdings and develop

Mary Poppins ***(Robert Stevenson, 1964) was a big hit for Disney.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

synergies across the corporation. So not only was Team Disney busy diversifying, it became masters at business cross-fertilization, perhaps the quintessential masters of synergy. During the early years of the Disney Decade, the company continued to expand and prosper utilizing these strategies. In 1991, the company ranked in the top 200 US corporations in terms of sales and assets and was 43rd in terms of profits. The company's stock was worth $16 billion.

Despite earning $1.1 billion in profits and more than $10 billion in revenues, as well as becoming the first film company to gross over $1 billion annually in domestic box office, a shadow fell over the Magic Kingdom in 1994. Wells died in a helicopter accident, Eisner had heart surgery, EuroDisney (which had opened in 1992) was suffering huge losses, and a proposal for a new historic theme park was getting hammered by nearly everyone. It looked like the company was running out of magic. Then in July 1995, the company stunned Wall Street and the media with the dramatic $19 billion takeover of Capital Cities/ABC. The move greatly enhanced the company's position in television, sports programming, and international marketing, in addition to adding publishing and multimedia components to its operations. Thus, Disney became—at least for a short while—the world's largest media company, with $16.5 billion in annual revenues.

DISNEY IN THE TWENTY-FIRST CENTURY

The Walt Disney Company today is made up of several divisions: Studio Entertainment, Parks and Resorts, Consumer Products, and Media Networks. As the company boasts on its website, ''Each segment consists of integrated, well-connected businesses that operate in concert to maximize exposure and growth worldwide.''

Studio Entertainment. The Disney Company creates a wide range of entertainment products, including animated and live-action films under the Walt Disney label (such as *The Lion King* and *The Pirates of the Caribbean*), as well as using the Touchstone, Hollywood, Miramax, and Dimension labels, which have released a wide variety of films such as *Splash*, *Pulp Fiction,* and *Cold Mountain*. Thus, the company distributes adult and foreign films that are not associated with the family-oriented, PG-rated Disney brand. The Studio Entertainment division contributed over $8.7 billion of the company's revenues for 2004.

Buena Vista Home Entertainment manages Disney's home video business and interactive products around the world. As with its film products, Disney has diversified its television offerings, producing and distributing a variety of programming under the ABC, Buena Vista, Touchstone, and Walt Disney labels. Disney also produces theatrical versions of successful animated films through Buena Vista Theatrical Productions and has become an undeniable presence in Manhattan, not only by way of its stage productions and the Disney Store in Times Square, but through extensive real estate holdings, including the headquarters of ABC.

Audio and musical products offer further opportunities to feature Disney properties and are especially lucrative for animated features. Buena Vista Music Group coordinates Disney's various recorded music businesses, which include Walt Disney Records, Buena Vista Records, Hollywood Records, and Lyric Street Records, which make a wide range of audio and music products.

Consumer Products. Not only are Disney's merchandising activities legendary in terms of their historical precedence, the more recent strategies are remarkable. The Walt Disney Company is certainly the foremost merchandising company in Hollywood and produces or licenses a seemingly endless array of products. The Consumer Products division contributed over $2.5 billion of the company's revenues in 2004.

Disney Consumer Products, one of the largest licensors in the world, is divided into Disney Hardlines, Disney Softlines, and Disney Toys. Disney merchandise is marketed at retail outlets around the world, its own outlets at the theme parks, through on-line sites, by way of the Disney Catalogue, and at Disney Stores worldwide. The Disney Company also produces a wide range of printed material, ranging from comic books and children's magazines to adult-oriented magazines and books. At the end of 1998, the company maintained that its print products, which are published in 37 languages and distributed in more than 100 countries, make it rank above all other publishers in the world in the area of children's books and magazines. In addition to publishing under the Hyperion banner (including, ESPN Books, Talk/Miramax Book, ABC Daytime Press, and Hyperion East), it publishes the number one children's magazine in the United States, *Disney Adventures*. The Consumer Products division also includes Buena Vista Games, which turns Disney content into interactive gaming products, and the Baby Einstein Company, which produces developmental media for infants.

Parks and Resorts. Walt Disney Parks and Resorts operates or licenses 10 theme parks on three continents along with 35 resort hotels, two luxury cruise ships and a wide variety of other entertainment offerings. The division contributed over $7.7 billion of the company's revenues in 2004.

The Disney empire includes six major theme parks: Disneyland (including hotels, shopping, dining and entertainment venues and a new addition, California Adventure); Walt Disney World Destination Resort

(including four different theme parks, numerous hotels, recreational activities and shopping outlets); Tokyo Disneyland (with Tokyo DisneySea, since 2001); Disneyland Paris and Hong Kong Disneyland, which opened in September 2005.

Disney Regional Entertainment currently operates eight ESPN Zones, featuring sports-themed dining and entertainment. The Disney Cruise Line features voyages from the Florida complex to the Bahamas, with onboard activities for adults and for families. The company also was the mastermind of Celebration, the neotraditional planned community south of Disney World. A number of sports properties supplement the company's strong sports media holdings (see below), including the Mighty Ducks (hockey), as well as extensive sports facilities in Florida.

Media Networks. Through the acquisition of Capital Cities/ABC in 1995, Disney firmly established its role as one of the dominant players in the US media industry. The ABC television network provides abundant opportunities to promote Disney-produced programming and other businesses, as well as exploiting the more popular ABC programs throughout the rest of the Disney empire. In 2004, the Media Networks division attracted over $11.7 billion, more than any of the other divisions.

The ABC Television Network includes ABC Entertainment, ABC Daytime, ABC News, ABC Sports, ABC Kids, and the Disney-owned production company, Touchstone Television. In addition, Disney owns 10 television stations (affiliated with ABC) that reach approximately 25 percent of the nation's households, as well as 72 radio stations, including Radio Disney, ESPN Radio, and ABC News Radio.

Disney's ownership of ESPN is through ABC, which owns 80 percent of ESPN Inc. in partnership with the Hearst Corporation. The franchise includes four domestic cable networks, regional syndication, 21 international networks, radio, Internet, retail, print and location-based dining, and entertainment. At the end of 1999, the flagship network reached over 77 million subscribers domestically, while ESPN International is said to reach more than 152 million households in 190 countries. The ESPN franchise diversified its activities even further, adding ESPN Magazine, ESPN Radio, ESPN Zones (restaurant entertainment centers), ESPN Skybox on Disney Cruise Line ships, and ESPN merchandise. Meanwhile, *ESPN.com* is maintained to be the most popular sports site on the Internet.

Disney's other cable holdings include the Disney Channel, ABC Family, 37.5 percent of the A&E Network, 37.5 percent of The History Channel, 50 percent of Lifetime Entertainment Services (including Lifetime and the Lifetime Movie Network), 39.6 percent of E! Entertainment Television, Toon Disney (with recycled Disney programming), and SoapNet (a 24-hour soap opera channel). The segment also operates Walt Disney Television Animation and Fox Kids International, as well as Buena Vista Television and Buena Vista Television International.

Meanwhile, The Walt Disney Internet Group manages the company's Internet business. The Company's Internet site, *www.disney.com*, is consistently rated as one of the Web's most popular sites, while *The Daily Blast* serves as a subscriber-based Website, which includes various features from Disney-owned enterprises. While the Walt Disney Company seems to have been plagued in the early years of the twenty-first century with a series of highly visible controversies pertaining to executive compensation, the composition of its Board of Directors, and Eisner's replacement, the conglomerate still holds valuable assets that continue to pay dividends. The company reported revenues of over $30 billion for 2004, with nearly $4.5 billion income and $1.12 earnings per share.

SEE ALSO *Animation; Cartoons; Merchandising; Studio System*

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WAR FILMS

War has been a popular topic for motion pictures since the invention of the medium in the late 1800s. But there is no single generic type of war film, as the category encompasses many types of filmed stories about conflict. The Napoleonic Wars have been the subject of costume dramas, frontier wars in westerns pit cowboys against Indians. *Star Wars* (1977) presents an imaginary intergalactic conflict in the realm of science fiction. Other films make use of war as metaphor: *The War of the Roses* (1989) is a screwball comedy about a feuding married couple, while *Used Cars* (1980) is a "war" between two rival car lots. Some onscreen wars are never won: Wile E. Coyote and the Road Runner are forever locked in comic conflict in cartoons.

Movies called "war films" do not reflect one attitude or a single purpose. They may be antiwar (*All Quiet on the Western Front*, 1930) or pro-war (*Bataan*, 1943). *How I Won the War* (1967) is a satiric and mocking comedy about World War I, but *The Big Parade* (1925) tells a tragic story about the toll its events take on one man's personal life. *The Green Berets* (1968) is a gung-ho celebration of the US Special Forces and their role in Vietnam, but *Platoon* (1986) presents the soldier's life there as an almost insane universe.

The popularity of the war film and of war as a topic in movies is borne out by two factors: artistic recognition as reflected in Academy Awards® for Best Picture, and box-office returns. War films that have won Best Picture Oscars® include *Wings* (1927), the very first such winner; *All Quiet on the Western Front*; *Patton* (1970), a biographical portrait of World War II general George S. Patton; *The Deer Hunter* (1978), a stark look at the lives of young steelworkers before, during, and after their combat in Vietnam; and *Platoon*, combat veteran Oliver Stone's (b. 1946) first-person account of the infantry in Vietnam. Other Oscar® winners whose stories involve war include *Gone with the Wind* (1939), *From Here to Eternity* (1953), *The Bridge on the River Kwai* (1957), *Lawrence of Arabia* (1962), *Braveheart* (1995), *Mrs. Miniver* (1942), *Casablanca* (1942), *The Best Years of Our Lives* (1946), and *Schindler's List* (1993). Because they are based in reality and frequently star big-name actors and contain scenes of exciting action, war movies, both pro- and anti-, have a strong record of success at the box office. Among the many top-grossing films, as evidenced by records reported in the *The Motion Picture Herald*, *Motion Picture Daily*, and *Film Daily*, are *Hell's Angels* (1930), *Sergeant York* (1941), *Air Force* (1943), *So Proudly We Hail!* (1943), *Guadalcanal Diary* (1943), *Battleground* (1949), *Operation Pacific* (1951), *Battle Cry* (1955), *The Longest Day* (1962), *Tora! Tora! Tora!* (1970), *Midway* (1976), *Saving Private Ryan* (1998), *Three Kings* (1999), and *Pearl Harbor* (2001).

DEFINING THE WAR FILM

Coming up with a generic definition of the war film presents problems. Sometimes movies are labeled "war films" even when they are not set in combat. *Since You Went Away* (1944), the story of the American home front in 1944, is not about fighting battles with weapons but fighting the daily battle of morale for those whose lives are indirectly affected. Similarly, *The Best Years of Our Lives* is about the return to civilian life of three soldiers from different economic backgrounds and the difficult adjustments they must make. Yet the basis of the story is the combat stress they experienced and the impact it had

on them mentally and physically. *Coming Home* (1978), set largely outside of combat, is nevertheless a movie about the Vietnam War. War can also be presented as a metaphor (*War of the Buttons*, 1994, in which children's playtime quarrels escalate) or as a computerized challenge (*War Games*, 1983).

To define the war film, it is thus necessary to establish parameters, the first of which is to separate fact (documentaries and newsreels) from fiction (created stories, even if based in fact), and to determine how much fighting must appear on screen to constitute designating a movie a war film. Some movies have war as a significant background but do not depict any combat. Some have combat sequences as an episode in the larger story, like *Gone with the Wind*, which begins in the peaceful Old South, moves forward into and through the Civil War, and goes on to the Reconstruction period and postwar problems. For this reason, *Gone with the Wind*, a major film about the Civil War, is seldom labeled simply as a war film.

The war film as a genre is best defined as a movie in which a fictionalized or fact-based story is told about an actual historical war. Fighting that war, planning it, and undergoing combat within it should fill the major portion of the running time. This would include biographies of combatants, such as the World War II hero Audie Murphy (1924–1971) (*To Hell and Back*, 1955), and movies set inside combat but which remove their characters from the conflict through visualized flashbacks (*Beach Red*, 1967). This definition eliminates the home setting, the war as background or single episode movie, the military camp film, the training camp movie, and the biography that does not contain actual combat.

The purpose of the war film made by commercial enterprises is primarily to entertain. A film made during the war itself, such as the 1943 *Guadalcanal Diary*, has additional goals: to lift morale, to help civilians understand what their fighting men are going through, to provide information, and to involve the audience in positive support for the war that might perhaps influence an outcome still in doubt. A war movie made after the strife has ended needs to find other purposes, and unlike movies made during the fighting, needs to justify its morality. Once the war movie becomes a familiar genre, as in the World War II combat film, it is a story the audience knows and accepts. Such war stories can then be used to address other issues of national concern. For instance, in 1940 and 1941 two movies about World War I, *The Fighting 69th* and *Sergeant York*, were like recruiting posters for the European war that was on America's horizon. In 1949, a time of racial strife in America, *Home of the Brave* told the story of a black soldier who goes to pieces during World War II combat in the South Pacific because of racial prejudice aimed at him personally. He is brought back from his mission in a state of shock and paralysis, and the technique of narcosynthesis is used to draw his story out through flashbacks. In 1996, when the role of women in combat was in the news, *Courage Under Fire*, starring Meg Ryan, was a successful movie about a female captain nominated for the Medal of Honor. During the war in Vietnam, and the controversy surrounding America's involvement, stories about World War II were created that reflected a loss of faith in the government. Such movies as *The Dirty Dozen* (1967) and *Play Dirty* (1968) presented America's involvement in World War II as an ugly process of cheating, with criminals or criminal minds fighting the war by violating the rules of the Geneva Convention.

After the combat genre was established, movies appeared with comic tones that would have been inappropriate during the war itself. *What Did You Do in the War, Daddy?* (1966) and *Operation Petticoat* (1959) were successful comedies set in World War II, the first in the Italian campaign and the second in a submarine in the South Pacific. *M*A*S*H* (1970) was a harsh comedy about Korea, set in a mobile surgical hospital unit; the television sitcom *McHale's Navy* treated the PT-boat war in the Pacific as a lark; and *Hogan's Heroes*, also a television series, made fun of life in a prisoner-of-war camp in Germany.

HISTORY

As soon as cameras could take moving pictures of combat, war became a popular subject for narrative movies. Although no one can be certain of the exact "first" war movie, many historians feel it is probably a one-and-a-half-minute pro-war film, *Tearing Down the Spanish Flag*, made on a set in New York City immediately after the United States declared war on Spain in April 1898. The precedent was set. All the wars in American history have had stories told about them by Hollywood, although some wars are more popular than others. A relatively small number are based on the Revolutionary War, among them *The Patriot* (2000), staring Mel Gibson, and *Revolution* (1985), starring Al Pacino. The Civil War was a popular topic in silent film days, but because "the enemy is us," it has become a war used to tell stories about family conflicts ("brother against brother"), racial issues, or romances. Successful Civil War movies include *The Birth of a Nation* (1915), *Gone with the Wind*, *The Red Badge of Courage* (1951), *The Horse Soldiers* (1959), and *Glory* (1989).

World War I inspired such successful films as *The Big Parade* (1925), *What Price Glory* (made in 1926 and remade in 1952), *Lilac Time* (1928), *Wings*, *Hell's Angels*,

Steven Spielberg's* Saving Private Ryan *(1998) brought new realism to the depiction of combat. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

SAMUEL FULLER

b. Worcester, Massachusetts, 12 August 1912, d. 30 October 1997

Samuel Fuller is a key figure in the history of the American war film because his movies are shaped by his own experience in combat. Fuller became a crime reporter by the age of seventeen and moved to Hollywood to begin writing screenplays in 1936. He joined the army after World War II broke out, serving in the Sixteenth Regiment of the First Army Division ("the Big Red One"), receiving the Bronze Star, the Silver Star, and the Purple Heart. Fuller fought the full European war, from the African campaigns on through Sicily and Anzio to, ultimately, landing at Omaha Beach on D-Day. His combat experience became the seminal event of his life. No matter what settings his films take, they are all in some way about war. In Jean-Luc Godard's *Pierrot le fou* (1965), Fuller, appearing as himself, states his credo: "Film is like a battleground: love, hate, action, violence, death." Although other directors, such as Oliver Stone, have been in combat, it is fair to say that no other movie director served as long in the trenches as Fuller.

Fuller's war movies cover World War II (*Merrill's Marauders*, 1962; the autobiographical *The Big Red One*, 1980), the Korean conflict (*The Steel Helmet*, 1951; *Fixed Bayonets*, 1951), the Cold War (*Pickup on South Street*, 1953; *Hell and High Water*, 1954), and an early presentation of the problems in Vietnam, concerning the French colonials versus the Viet-Minh rebels (*China Gate*, 1957). He also made *Verboten* (1959, set in postwar Germany); *House of Bamboo* (1955), about a gang of ex-Army men who organize their criminality along military lines; and a story of the native American "wars," *Run of the Arrow* (1957). Only *Merrill's Marauders* (1962) is based on a true story, that of Brigadier General Frank D. Merrill, who commanded the first American infantrymen to fight in Asia, the 5437th Composite Group, who were trained as guerrillas to fight deep behind Japanese lines in Burma.

Fuller's war movies are presented in a distinctive visual style that may be described as combative, to the extent that they break cinematic rules. He shifts from rapid montages to lengthy camera movements, from close-ups to long shots, from real locations to rear projections, and from objective to subjective points-of-view without first clearly establishing the original position. Perhaps the definitive statement regarding war movies was made by Fuller: "The only way you could . . . really let the audience feel what it's like is to fire live ammo over the heads of the people in the audience."

RECOMMENDED VIEWING

I Shot Jesse James (1949), *The Steel Helmet* (1951), *Fixed Bayonets!* (1951), *Pickup on South Street* (1953), *House of Bamboo* (1955), *Run of the Arrow* (1957), *China Gate* (1957), *Forty Guns* (1957), *Verboten!* (1959), *Merrill's Marauders* (1962), *Shock Corridor* (1963), *The Naked Kiss* (1964), *The Big Red One* (1980), *White Dog* (1982)

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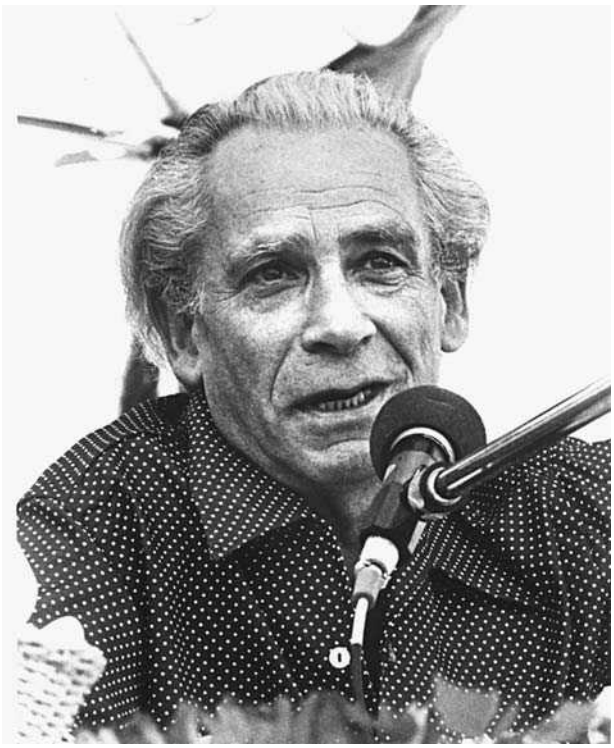
All Quiet on the Western Front, *The Fighting 69th*, *Dawn Patrol* (made in both 1930 and 1938), and *Sergeant York*. Although the World War I movie tended to be less popular after World War II, there are such later films as *Lafayette Escadrille* (1958), *Paths of Glory* (1957) and *The Blue Max* (1966). World War II has been the most frequently depicted conflict in American cinema and is discussed in more depth below.

Stories of the Korean War include *The Steel Helmet* (1951), *Fixed Bayonets!* (1951), *The Bridges at Toko-Ri* (1955), and *M*A*S*H*. Vietnam movies, apart from *The Green Berets*, were seldom made during the war itself. Early examples include *The Boys in Company C* (1978), *Go Tell the Spartans* (1978), and two highly respected and influential films, *The Deer Hunter* (1978) and *Apocalypse Now* (1979). Other Vietnam films are



Samuel Fuller. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Platoon, *Full Metal Jacket* (1987), and *We Were Soldiers* (2002). War movies have been set in Grenada (*Heartbreak Ridge*, 1986), the Persian Gulf (*Three Kings*; *Jarhead*, 2005), and Nigeria (*Tears of the Sun*, 2003). A new war, the war of terrorism, has emerged in noncombat movies such as the *Die Hard* series with Bruce Willis (1988, 1990, and 1995), in which terrorist groups threaten various American settings. The terrorist movie first appeared in the 1970s with the French-Italian film, *Nada* (1974), in which left-wing terrorists kidnap the American ambassador to France, and *Rosebud* (1975), a story about Arab terrorists kidnapping a yacht to hold five wealthy young women as political hostages.

The popularity of the war movie has not diminished since the turn of the twenty-first century. In 2000 a World War II submarine movie was released (*U-571*), and a Vietnam-era training camp movie, *Tigerland*, earned critical respect. The year 2001 brought *Enemy at the Gates*, about war-torn Stalingrad in 1942, *Captain Corelli's Mandolin*, set on a Greek island in World War I, and a successful television miniseries based on fact, *Band of Brothers*. Two movies about combat were huge box-office hits in 2001: *Pearl Harbor*, which once again recreated the events of 7 December 1941, and *Black Hawk Down*, based on the true story of the US Army Rangers and Delta Force soldiers sent to Somalia in 1993 to capture a local warlord's top lieutenants.

Certain directors have been associated with movies about war, among them John Ford (1894–1973), who served in the Navy, as well as George Stevens (1904–1975), John Huston (1906–1987), and William Wyler (1902–1981), all of whom made documentaries under combat circumstances while serving in the Signal Corps in World War II. Samuel Fuller (1912–1997) and Oliver Stone both experienced actual combat and have written, directed, and produced war films. Fuller fought in World War II in the infantry, and Stone did the same during Vietnam. Fuller's *The Big Red One* (1980) is about his own combat experience in World War II, and Stone's *Platoon* won the Best Picture Oscar® in 1986. Other directors associated with the genre today include Steven Spielberg (b. 1946), who not only made the very popular *Saving Private Ryan* but also *Empire of the Sun* (1987), about a young boy's prisoner-of-war experience when Japan invades China, and *Band of Brothers*.

Stars whose images define the American wartime military presence include John Wayne (1907–1979), Henry Fonda (1905–1982), Robert Mitchum (1917–1997), and Dana Andrews (1909–1992), all of whom are associated with successful combat movies. Contemporary actors who have portrayed military men include Tom Hanks, Harrison Ford, Clint Eastwood, Bruce Willis, and Sylvester Stallone, who portrayed an ex-Green Beret in the *Rambo* movies (1982, 1985, and 1988), none of which actually took place during the Vietnam War.

THE WORLD WAR II COMBAT FILM

As mentioned above, the most frequently depicted war in Hollywood films is World War II, and the most popular form of the World War II war movie has been the combat film. This subgenre became so popular that it in turn influenced ways of telling stories in westerns, science fiction, and other generic "wars." Important titles include Ford's *They Were Expendable* (1945), with John Wayne; Wyler's *Battleground* (1949); *The Longest Day*, an epic recreation of D-Day; Fuller's *The Big Red One*; and Spielberg's *Saving Private Ryan*, a movie that inspired a new spate of World War II movies.

The primary characteristics now associated with the combat-film genre derive from the film *Bataan*, released in June 1943, a little more than a year after the peninsula fell to the Japanese. Its reviews were uniformly excellent and its box office was solid. The historical model for the film's characters and action was the 1934 Ford film, *The Lost Patrol*, written by Dudley Nichols. *Bataan* tells the story of a group of hastily assembled volunteers who, through their bravery and tenacity, hold off an

overwhelmingly large group of the enemy long enough to buy much-needed time for American forces. Because all die at the end, it is an example of "the last stand" celebration of American bravery, the most familiar mythic example of which is the story of the Alamo.

Many World War II combat films contain the story elements found in *Bataan*: a group that is a democratic ethnic and religious mixture; a hero who is part of the group, but who is forced to separate himself in order to be a good leader; a specific objective to be met; a specific enemy; and recognized military equipment and costume. The basic narrative conventions of hero, group, and objective of the World War II combat genre can be traced from films released from the 1940s onward, decade by decade. In the 1950s such films as *Halls of Montezuma* (1950), *Battle Cry* (1955), and *Men in War* (1957) continued the tradition. Even though *Halls of Montezuma* and *Battle Cry* are set in World War II and *Men in War* in Korea, all three retain the basic story in which a diverse group of soldiers are on patrol under stern leadership, seeking to achieve their objective while fighting a difficult enemy. Similar films from the 1960s include *Marines, Let's Go* (1961), *Merrill's Marauders* (1962), *Up from the Beach* (1965), and the Vietnam-based *The Green Berets*. The 1970s brought *Kelly's Heroes* (1970) and *The Boys in Company C*; the 1980s *The Big Red One* and *Heartbreak Ridge*; and the 1990s *A Midnight Clear* (1992) and *Saving Private Ryan*, which, although it was hailed as a "new" and "different" World War II combat film, followed the generic convention in many ways. The visual presentation is more graphic and realistic, but the narrative is the familiar story of a tough hero (Tom Hanks) who has to separate himself from his men in order to be an effective leader. His group is diverse, including an Italian, a Jew, a cynic from Brooklyn, and a mountain sharpshooter. Their difficult objective is to rescue a single soldier, the only brother of four not yet killed in combat, as a symbolic mission. The new millennium has continued to bring war films based on the original format, such as *Windtalkers* and *We Were Soldiers* (both 2002) and *Tears of the Sun* (2003).

Once the conventions of the combat film were set, they were used for many wars, such as Korea (*Men in War*), Vietnam (*The Green Berets*, *The Boys in Company C*), Grenada (*Heartbreak Ridge*), an imaginary future war on American soil (*Red Dawn*), the Persian Gulf (*Three Kings*), and Somalia (*Black Hawk Down*). Although the purpose of the combat film is not the same in 1998 as in 1943, its conventions still serve a purpose. Each of the postwar combat films reflects the decade in which it was released. *Saving Private Ryan*, for example, modernized the genre with new technology and increased violence, and put the older elements together to challenge moviegoers to think about the increased use of violence as well as to consider seriously the sacrifices combat soldiers made for Americans during World War II.

PROPAGANDA

The United States, with a guaranteed freedom of the press, has provided its citizens access to information as a right of the democratic process. The idea of "propaganda" is linked to totalitarian governments, with an attendant suspicion of inaccurate, slanted information. Therefore, when the United States became involved in two world wars, it faced the issue of how to mobilize its populace, provide accurate information, and influence morale without violating the basic tenets of democracy. The movie business became an important force in this process. After America declared war against Germany on 6 April 1917, the Committee on Public Information was formed, headed by the liberal journalist George Creel. The Committee organized a campaign to stimulate nationalism through patriotic speeches, recruiting posters, and pamphlets, but more significantly by using motion pictures, resulting in such strongly anti-German movies as *The Kaiser, the Beast of Berlin* (1918) and *My Four Years in Germany* (1918). Successful directors created movies that also supported the war, including D. W. Griffith (1875–1948) with *Hearts of the World* (1918), part of which was actually shot on Europe's battlefields, and Cecil B. DeMille (1881–1959) with *The Little American* (1917), starring the very popular Mary Pickford.

When World War II began in Europe on 1 September 1939, both Russia and Germany had established film propaganda machines. Vladimir Lenin, the first head of the Soviet government after the Russian Revolution of 1917, said, "of all the arts, the most important for us is the cinema"; he understood that movies could help spread the goals of the revolution to rural areas and provide visual information for illiterate peasants. He created a nationalized Soviet film industry, and filmmakers such as Sergei Eisenstein (1898–1948) made great films that were also effective propaganda: *Bronenosets Potyomkin* (*Battleship Potemkin*, also known as *Potemkin*, 1925) and *Oktyabr* (*October* and *Ten Days that Shook the World*, 1927). Nazi Germany marshaled an effective system of selling Hitler's ideas under the leadership of Joseph Goebbels (1897–1945), with the talented Leni Riefenstahl (1902–2003) as one of the chief directors. Riefenstahl's *Triumph des Willens* (*Triumph of the Will*, 1935), the official record of the Nazi Party Congress in Nuremberg, and *Olympia* (1938), her presentation of the 1936 Olympic games in Berlin, stand today as preeminent examples of propaganda. Italy, Japan and Great Britain also had experience in using

Mark Hamill and Lee Marvin in Samuel Fuller's* The Big Red One *(1980), based on Fuller's own war experiences. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

movies to influence their people and to popularize their political ideas.

The United States, however, found itself the only country without an established agency for such purposes. President Franklin D. Roosevelt (1933–1945), who understood the importance of the media in politics, began the process of creating an official "propaganda" agency for America in late 1939. After various committees were formed and disbanded between 1939 and 1941, the bombing of Pearl Harbor clarified the need for a single entity to direct American propaganda. Roosevelt appointed Lowell Mellett, a former journalist, to coordinate government films, to establish a working relationship with Hollywood, and to make sure that the studios cooperated with the war effort. Roosevelt's executive order establishing this group, which would become the Office of War Information (OWI), clearly stated that movies would be one of the most important avenues with which "to inform" the public about the war. In April 1942 Mellett set up his Hollywood office, which was placed under the Domestic Branch of the OWI. The OWI provided Hollywood with a list of seven questions with which to review all films made during the war:

1) Will this picture help win the war?
2) What war information problem does it seek to clarify, dramatize, or interpret?
3) If it is an "escape" picture, will it harm the war effort by creating a false picture of America, her allies, or the world we live in?
4) Does it merely use the war as the basis for a profitable picture, contributing nothing of real significance to the war effort and possibly lessening the effect of other pictures of more importance?
5) Does it contribute something new to our understanding of the world conflict and the various forces involved, or has the subject already been adequately covered?
6) When the picture reaches its maximum circulation on the screen, will it reflect conditions as they are

JOHN WAYNE

b. Marion Michael Morrison, Winterset, Iowa, 26 May 1907, d. 11 June 1979

John Wayne's long and successful movie career earned him legendary status. He became an internationally recognized American icon, representing the strong, silent hero who lived by the virtues of bravery, commitment to traditions, respect for women and children, and a deep patriotism. Wayne was most commonly associated with the western genre, beginning with *The Big Trail* (1930), his first starring role, to his final movie, *The Shootist* (1976). More than any other film star, Wayne came to represent the concept of "American."

Wayne is the undisputed Hollywood movie box-office champion, having been ranked in the top-ten most popular stars for over two consecutive decades, a record that has never been equaled. A popular joke is that the United States didn't win World War II—John Wayne did. However, Wayne made only five movies between 1942 and 1945: *Reunion in France*, *Flying Tigers* (both 1942), *The Fighting Seabees* (1944), *Back to Bataan* (1945), and, in his most important combat role of the era, as a PT-boat officer in John Ford's *They Were Expendable* (1945).

Wayne's association with war movies increased after World War II ended, in both postwar combat films and cavalry westerns directed by Ford: *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), and *Rio Grande* (1950). Wayne also played a Civil War cavalry officer in *The Horse Soldiers* (1959), General Sherman in an episode of *How the West Was Won* (1962), and Davy Crockett in *The Alamo* (1960), a film he also produced and directed. Wayne's later World War II combat movies began with *Sands of Iwo Jima* (1949), for which he was nominated for an Academy Award® as Best Actor. His creation of Sergeant Stryker, a man who "has the regulations tattooed on his back," became the model for the postwar tough-guy top sergeant of World War II, a loner who puts duty before personal life and who, as a result, is misunderstood by his men.

Although Wayne made more westerns than war movies, *Sands of Iwo Jima* solidified his association with World War II. All his World War II movies were box-office hits: *Operation Pacific* (1951), *Flying Leathernecks* (1965), *The Longest Day* (1962), and *In Harm's Way* (1965). His least successful and most controversial war film was *The Green Berets*, a 1968 pro-Vietnam film which, like *The Alamo*, he starred in, produced, and directed.

RECOMMENDED VIEWING

Stagecoach (1939), *Flying Tigers* (1942), *They Were Expendable* (1945), *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), *Sands of Iwo Jima* (1949), *Operation Pacific* (1951), *Flying Leathernecks* (1951), *The Horse Soldiers* (1959), *The Longest Day* (1962), *The Man Who Shot Liberty Valance* (1962), *In Harm's Way* (1965), *The Green Berets* (1968), *True Grit* (1969)

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and fill a need current at that time, or will it be outdated?

7) Does the picture tell the truth or will the young people of today have reason to say they were misled by propaganda?

The most discussed of the questions became the famous "number seven," which touched on the heart of the propaganda issue for a democratic nation. The guidelines stated that any movie, whether it was directly about the conflict or not, would be significant to the war effort. The OWI enlisted the famed director Frank Capra (1897–1991) to direct or supervise a series of movies called *Why We Fight* (1943–1945). First as an army major, but promoted later to colonel, Capra worked under the aegis of the Special Services Branch and the Army Pictorial Service at the 834th Photo Signal Detachment.

John Wayne in* Jet Pilot *(Josef von Sternberg, 1957).
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Other famous war documentaries made by Hollywood directors were Huston's *Report from the Aleutians* (1943) and *The Battle of San Pietro* (1945), Wyler's *The Memphis Belle* (1944), and Walt Disney's *Victory Through Air Power* (1943). Two influential documentaries were made by John Ford: *The Battle of Midway* (1942) and *December 7th* (1943). *The Battle of Midway* was the first documentary of World War II to find wide release and popular response. It was an accident of fate that Ford, a commander in the Navy, was on Midway the day the Japanese attacked. He ran out, placed three 16mm cameras in the sands, and shot as much footage as he could. Two of the cameras were destroyed and Ford was wounded, but the resulting film showed Americans what it looked like to be in the midst of the chaos of combat. *December 7th*, photographed by Gregg Toland (1904–1948), the legendary cinematographer of *Citizen Kane* (1941), is a classic example of the blurring of filmed fact and fiction. On the day that Pearl Harbor was bombed, few cameras were available to cover the events. The scenes many people today believe to be photographs of soldiers and sailors engaging the enemy were, in fact, scenes with actors, staged inside a studio. The National Audio Visual Center's booklet on World War II documentaries comments:

> The film represents one of the rare instances where moments of illusion have become, for most of us, the documentary reality. However, because the fact and fiction of *December 7th* are blended together so skillfully, its impact is not seriously diminished. On the contrary, the film stands as an almost textbook example of the use of a succession of edited images to involve and overwhelm an audience.

TECHNOLOGY

The development of sound, color, and the widescreen process changed the look of war on the screen, increasing the opportunity for Hollywood filmmakers to work on a wider canvas with greater realism. Adding the sounds of guns firing, the sight of red blood flowing, and a complex spatial continuity increased the war film's power to startle and emotionally engage the audience. Changing morality loosened censorship restrictions, so that using these new developments for an increase in gore, horror, and the depiction of death and dismemberment was acceptable.

The presentation of war movies was also influenced by moving images seen in newsreels and on television. This history of "reality" as an influence can be traced back to the late 1890s. According to the film historian Raymond Fielding, both the Spanish-American and Boer Wars were covered by film. One of the first military conflicts to be recorded on film, the Boer War in South Africa attracted motion picture cameramen from many countries following its outbreak in 1899. Fielding also points out that the footage of the 1898 Spanish-American War was a mixture of authentic and staged footage. Newsreels provided photographic news coverage well in advance of newspapers and magazines. For instance, the Mexican Revolution in 1914 was well covered by moving picture cameras, and Pancho Villa (1878–1923), the revolutionary leader, was signed to an exclusive contract by Mutual Films. Early news coverage, however, was tainted partly by the "recreation" of major events that were sold as real. One such early recreation is the 1897 "miniaturized" *Battle of Manila Bay* (1898), by J. Stuart Blackton and Albert E. Smith. Other famous reenactments include one on the assassination of President William McKinley (1843–1901), the sinking of the battleship *Maine*, the coronation of Edward VII, and the trial of Alfred Dreyfus.

Because of censorship rules and the unwillingness of military personnel to allow civilian cameramen onto the front lines, photographic coverage of World War I for newsreels was done largely by the US Signal Corps. Long-focus lenses were used, and the technical innovation of handheld cameras that did not require heavy tripods facilitated their shooting. During World War II

coverage increased dramatically, although newsreels of the war were sent to Washington for review before release into theaters, largely because of military sensitivity regarding the sight of casualties or dead bodies by the civilian audience.

World War II brought an increased ability to process footage rapidly. This meant that World War II was the first war in which noncombatants could see the events soon after they occurred. Weekly newsreels that presented portions of the extensive footage shot in combat were part of every theater's regular programming during the war. There were also full-length documentaries made by the film units of the Signal Corps. The United States spent more than $50 million annually to obtain filmed coverage of World War II. By the time of the war in Vietnam, the development of lightweight television cameras and videotape allowed TV reporters to provide nightly coverage on the home screens of Americans.

Technology, whether for early newsreels, documentaries, or television, influences the fictionalized presentation of war movies in three ways: audiences develop expectations regarding the physical look of combat and narratives about war; filmmakers, having this same viewing experience, attempt to recreate the look or even include some of the footage inside their narratives; and when the filmmakers who shot the real footage in the field return to civilian life, they often bring their expertise to fiction films.

Presently, the main technological developments that influence war movies are digital. Computer-generated images allow filmmakers to create detailed and elaborate combat images at relatively low cost, and to provide new perspectives on events. *Pearl Harbor*, for example, showed the bombing of the *U.S.S. Arizona* both from above (riding a bomb directly into the hit) and below (going underwater to see the struggles of drowning men). As these processes are further developed and new technologies invented, the look of the war film will evolve accordingly, whether in terms of realism or stylized "bullet time" imagery.

SEE ALSO *Action and Adventure Films; Genre; Propaganda; Vietnam War; Violence; World War I; World War II*

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Jeanine Basinger

WARNER BROS.

Since its emergence as a major Hollywood studio in the late 1920s, Warner Bros. has remained at the forefront of the American film industry, proving itself time and again as the boldest innovator among the studios. Warner coalesced as an integrated major studio on the basis of its pioneering role in the coming of "talkies," quickly developing under Harry (1881–1958) and Jack Warner (1892–1978) into a competitive industry force with perhaps the most distinctive house style in Hollywood. After struggling through the early postwar era, Warner Bros. again played a pioneering role when, in the mid-1950s, it led major studios into television series production, which quickly proved to be a more reliable and profitable endeavor than movie production. Once the most factory-oriented of the integrated majors, Warner Bros. eventually came to terms with independent production, and in fact it was a major proponent of the director-driven American New Wave of the late 1960s and early 1970s.

That movement was soon overwhelmed by the New Hollywood, with its media conglomerates, blockbuster films, and entertainment franchises. Here too Warner Bros. helped shape and define a changing industry—albeit as a subdivision of two successive corporate juggernauts. The first of these parent companies was Warner Communications Inc., which became an American entertainment giant during the 1970s under Steve Ross, and continued to expand in the 1980s despite huge losses incurred by its ground-breaking video-game division, Atari. The second was Time Warner, Inc., whose creation via merger in 1989 spurred a new era of global media conglomerates. The Warner Bros. film studio was a key component of the vast Time Warner empire, even after the 1996 acquisition of Turner Broadcasting, which added extensive broadcast and cable assets, the world's largest media library, and three additional film companies (including New Line) to the mix.

In the twenty-first century the pioneering impulse led to disaster, with the hugely unsuccessful merger of Time Warner with the Internet giant America Online (AOL). Time Warner and its myriad media divisions survived, however, thanks largely to a new breed of global entertainment franchise launched by *The Matrix* movies (1999–2003), the *Harry Potter* series (2001–2005), and *The Lord of the Rings* trilogy (2001–2003). Meanwhile, other subsidiaries, notably cable movie channels HBO and TCM (Turner Classic Movies), have exploited the vast Time Warner library and kept the Warner Bros. trademark and its movies in continuous circulation. Thus Warner Bros., as a studio and a movie-industry brand, remains enormously successful more than eighty years after its birth.

GENESIS AND RAPID GROWTH

The genesis of the Warner movie empire actually began in Ohio and Pennsylvania, where the three older Warner brothers, Harry, Albert (Abe), and Sam, all still in their twenties, went into the nickelodeon business around 1903. (Jack, born in 1892, sang during intermissions and reel changes.) Like many early exhibitors, they soon moved into distribution to ensure a flow of product, only to tangle with the Motion Picture Patents Company. They persisted, however, and eventually reached a watershed of sorts in 1918 with the release of *My Four Years in Germany*, a semi-documentary that became an enormous

box-office success and enabled the Warners to move into production with a modest operation on Sunset Boulevard in Hollywood. Continued growth accelerated in 1923, when the Warner Brothers West Coast Studio was incorporated as Warner Bros., and operations were expanded substantially. Warner Bros. released fourteen films that year, including *Where the North Begins*, which launched its successful series featuring the dog Rin Tin Tin. The studio produced several notable films in the next few years—including Ernst Lubitsch's (1892–1947) *The Marriage Circle* (1924) and *Lady Windermere's Fan* (1925)—but its most significant efforts involved not film production but film technology as it pioneered the development of "talking pictures."

The impulse behind Warner Bros.' early experimentation with sound, which was the brainchild of Sam Warner, was not dialogue but music. The Warners hoped to bring full orchestral accompaniment to all of their releases, including those in smaller, subsequent-run theaters that could not afford an orchestra. In 1925 Warner Bros. acquired the Vitagraph studio (in New York) and, a year later, founded Vitaphone in a partnership with Western Electric to develop a sound-on-disc system. Early sound programs featured musical and vaudeville shorts and an occasional feature-length film with an orchestral soundtrack—most notably the successful 1926 release of *Don Juan*, starring John Barrymore (1882–1942). The breakthrough was *The Jazz Singer*, an October 1927 release starring Al Jolson (1886–1950), the phenomenal success of which not only energized the talkie revolution but secured Warner Bros.' position at its forefront. It also sent Harry Warner headlong into further expansion and theater conversion, but without the assistance of Sam Warner, who died of a cerebral hemorrhage on the eve of *The Jazz Singer*'s premiere.

Shortly after the release of *The Jazz Singer*, construction was completed on four sound stages at Warner Bros.' Sunset studio, and plans were finalized for complete sound conversion within a year. Work began immediately on a slate of "part-talkies," with efforts made at both Vitagraph and Sunset to produce an "all-talking" feature. That milestone was passed in July 1928 with *The Lights of New York*, a Vitaphone two-reeler that was expanded into modest feature length (57 minutes) by director Bryan Foy (1896–1977), a veteran producer of Vitaphone shorts. Hollywood's first all-talking feature film was a commercial hit, providing further impetus for Warner Bros.' breakneck expansion. In September 1928 Warner Bros. purchased the Stanley Corporation of America, a chain of 250 theaters, and in October bought controlling interest in a fully integrated company, First National, whose holdings included a massive studio facility in Burbank, north of Hollywood. Harry Warner closed the decade with the November 1929 purchase of the remaining First National stock, thus completing Warner Bros.' rapid climb to integrated major status.

In terms of filmmaking, the most significant developments during this phase involved the company's executive personnel, as Jack Warner assumed control of the West Coast production operations and the role of production chief was gradually assumed by Darryl Zanuck (1902–1979), who had joined the studio as a screenwriter in 1924 (at age twenty-two) and by the late 1920s had become the studio's de facto production supervisor. Another key executive was Hal B. Wallis (1899–1986), who joined Warner's publicity department in 1922 (at age twenty-three) and by the late 1920s was managing First National studio as it was being converted to sound. When that conversion was completed, the Burbank lot became the principal Warner Bros. facility. The newly melded company, known briefly as Warner Bros.-First National, reduced its output from some eighty pictures per year in the late 1920s to about fifty-five per year during the 1930s. Virtually all of Warner's top feature production came under the supervision of Darryl Zanuck, who by 1930 was earning $5,000 per week—a hefty sum by any studio's standards, and indicative of Zanuck's value to the company. During the next few years, operating under Zanuck as "central producer," Warner's studio style began to take shape. The Depression was also a huge factor, in that it forced the studio to reduce output and to operate more economically, which meant tighter budgets, lower-cost contract talent (especially stars), and a heavier reliance on genre—the key ingredients to Warner's emergent studio style.

CLASSICAL-ERA WARNER BROS.

During the early 1930s, Zanuck orchestrated the development of the film narratives, genres, and production trends that would define Warner Bros. for the next two decades, featuring contemporary stories "torn from today's headlines" distinguished by a cynicism and hard-bitten realism in style, tone, and technique. Zanuck also cultivated stables of contract talent who were the key creators of the Warner's style, notably a new crop of stars like Edward G. Robinson (1893–1973), James Cagney (1899–1986), Paul Muni (1895–1967), Dick Powell (1904–1963), and Ruby Keeler (1909–1993), and a cadre of high-speed, no-nonsense directors including Mervyn LeRoy (1900–1987), Roy Del Ruth (1893–1961), Michael Curtiz (1886–1962), Archie Mayo (1891–1968), and William Dieterle (1893–1972). Warner's trademark genres in the early Depression era were the gangster film and backstage musical, spurred by the 1931 gangster classics *Little Caesar* (starring Robinson) and *The Public Enemy* (starring Cagney), the

MICHAEL CURTIZ

b. Mihaly Kertesz, Budapest, Hungary, 24 December 1888, d. 10 April 1962

Warner Bros.' consummate house director during the classical era, Michael Curtiz was an expert technician who worked in a variety of genres and with a wide range of top studio stars, and like all of Warner's long-term contract directors, he was amazingly prolific. Curtiz directed nearly one hundred features over some twenty-seven years at Warner (1926–1953), including over fifty films during the manic 1930s. Most were routine studio fare, although he occasionally directed prestige productions like the Errol Flynn-Olivia de Havilland vehicles. As Warner's output slowed and its ambitions increased during the 1940s, Curtiz handled many of the studio's top pictures, including back-to-back hits in 1942, *Yankee Doodle Dandy* and *Casablanca*, two of Warner's signature wartime releases.

Born and raised in Budapest, where he began his film career (as Mihaly Kertesz), Curtiz was directing films in Germany when Warner signed him in 1926. During his first decade at Warner Bros., Curtiz proved eminently adaptable to the studio machinery and the Hollywood idiom, although he was overshadowed by other Warner directors like Mervyn LeRoy, Roy del Ruth, and Lloyd Bacon. His breakthrough came in 1935 on *Captain Blood*, the first of the studio's romantic swashbucklers co-starring Errol Flynn and Olivia de Havilland. The film was a hit, and from that point the careers of the frantic, disciplined Curtiz and the dashing, irrepressible Flynn were inexorably entwined—despite the fact that the two men detested one another. From a sword-wielding Brit in *Captain Blood*, *The Charge of the Light Brigade* (1936), *The Adventures of Robin Hood* (1938), and *The Sea Hawk* (1940) to a gun-toting westerner in *Dodge City* (1939), *Santa Fe Trail* (1940), and *Virginia City* (1940), Curtiz and Flynn fashioned a new breed of Warners hero—more athletic, romantic, and gallant than those portrayed by James Cagney, Paul Muni, or Humphrey Bogart and a mythic figure who only made sense in costume or in uniform.

Curtiz eventually severed the alliance with Flynn, whose career and caretaking were handed off to Raoul Walsh. Meanwhile, Curtiz handled projects that signaled his stature at Warners as well as his remarkable range: wartime thrillers like *Casablanca*, *Mission to Moscow* (1943), and *Passage to Marseille* (1944); dark melodramas like *Mildred Pierce* (1945), *The Unsuspected* (1947), and *Flamingo Road* (1949); period comedies like *Roughly Speaking* (1945) and *Life With Father* (1947); and musicals like *Yankee Doodle Dandy*, *Night and Day* (1946), *Romance on the High Seas* (1948), *My Dream Is Yours* (1949), and *Young Man with a Horn* (1950).

By the early 1950s, however, the studio system was collapsing and Curtiz was losing his edge—scarcely surprising, considering how much the Warner system and Curtiz, the house director, were attuned to one another—and he finally left Warner Bros. in 1953. His next two projects, *The Egyptian* (1954) and *White Christmas* (1954), were lavish star vehicles that well indicated his lofty industry stature, but Curtiz was lost once he left the Warners lot and his career was effectively over.

RECOMMENDED VIEWING

20,000 Years in Sing Sing (1932), *Mystery of the Wax Museum* (1933), *Captain Blood* (1935), *Kid Galahad* (1937), *The Adventures of Robin Hood* (1938), *Angels with Dirty Faces* (1938), *Dodge City* (1939), *Yankee Doodle Dandy* (1942), *This Is the Army* (1943), *Casablanca* (1942), *Mildred Pierce* (1945), *Life with Father* (1947), *Young Man with a Horn* (1950), *White Christmas* (1954)

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prison dramas *I Am a Fugitive from a Chain Gang* (1932, with Muni) and *20,000 Years in Sing Sing* (1932, with Spencer Tracy), and the backstage musicals *42nd Street* (1933, with Powell and Bebe Daniels) and *Gold Diggers of 1933* (1933, with Powell, Keeler, Joan Blondell [1906–1979], and Ginger Rogers [1911–1995]). The latter were vigorous urban dramas with the same cynical edge as the gangster films' but were interspersed with lavish musical numbers directed, designed, and choreographed (often with kaleidoscopic routines shot from

Michael Curtiz. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

overhead) by the inimitable Busby Berkeley (1895–1976). Another important early cycle included historical costume dramas and biographies ("biopics") like *Disraeli* (1929), *Alexander Hamilton* (1931), and *Voltaire* (1933), starring George Arliss (1868–1946) and directed by Alfred Green (1889–1960), which were among the studio's more costly and prestigious productions. In terms of sheer efficiency and directing talent, the studio's top filmmaker was Mervyn LeRoy, who was versatile enough to handle *Little Caesar*, *I Am a Fugitive from a Chain Gang*, and *Gold Diggers of 1933*, and efficient enough to direct twenty-three films from 1930 to 1933.

March 1933 marked a crucial moment for the industry and for Warner Bros. The new president, Franklin Delano Roosevelt (1882–1945), declared a "bank holiday" and National Recovery campaign, mandating salary cuts throughout US industry. Whereas the studio owners, including the Warners, readily complied, Zanuck insisted that, despite massive losses in 1931 and 1932, Warner Bros. had weathered the Depression and thus the salary cuts were unnecessary. When the Warners stood firm, Zanuck resigned; with Joseph Schenck (1878–1961), he created 20th Century Pictures, an independent production company that would merge with Fox two years later. Zanuck was succeeded by Hal Wallis, a capable administrator who lacked the vision, drive, and creative instincts of his predecessor, but who worked effectively with Jack Warner to further refine the studio's distinctive style. During the Wallis era, Warner sustained its trademark gangster and musical cycles, replaced George Arliss (who left for 20th Century with Zanuck) with Paul Muni as its resident biopic star, and launched several crucial new star-genre formulas as well—notably women's films with Bette Davis (1908–1989) and swashbuckling romances with Errol Flynn (1909–1959) and Olivia de Havilland (b. 1916).

All of these cycles were maintained by production units under the purview of supervisors like Henry Blanke (1901–1981), Sam Bischoff (1890–1975), and Robert Lord (1900–1976), who in 1937 finally began getting screen credit as "associate producers" after years of resistance from the Warners. The key figures in these units generally were a staff director and a contract star, as with the Flynn-de Havilland romances directed by Michael Curtiz and the Cagney crime dramas directed by Lloyd Bacon (1889–1955). The studio's most efficient and accomplished team was the biopic unit featuring Paul Muni, director William Dieterle, and cinematographer Tony Gaudio (1883–1951); under the producer Henry Blanke, this team turned out some of Warner's most acclaimed films of the decade, including *The Story of Louis Pasteur* (1936) and *The Life of Emile Zola* (1937). The Davis melodramas relied less on any one director (or producer) than on screenwriter Casey Robinson, composer Max Steiner, and costume designer Orry-Kelly, who collaborated on *Dark Victory* (1939), *The Old Maid* (1939), *All This, and Heaven Too* (1940), *Now, Voyager* (1942), and other Davis vehicles. Meanwhile, producer Bryan Foy oversaw Warner's B-picture operation, which cranked out twenty-five to thirty high-speed, low-cost productions per year, most of them urban crime films and melodramas and none of which featured top talent on either side of the camera.

Warner Bros. had a strong penchant for typecasting during the 1930s, which some stars like Errol Flynn preferred while others like Davis, Cagney, and Robinson openly resisted, battling Wallis and Jack Warner for better and more varied roles. Whereas the top stars eventually won greater authority over their films, contract players with less "marquee value" had little recourse besides "suspension"—that is, an unpaid leave with suspended time added to the term of their contract. Warner's suspension policy was challenged in the courts by de Havilland, which cost her two years of her career in the early 1940s but resulted in a historic ruling that ended the studios' entrenched, industrywide suspension system.

Warner Bros.' economic fortunes surged during the war era, when its production operations, market strategy,

BETTE DAVIS

b. Ruth Elizabeth Davis, Lowell, Massachusetts, 5 April 1908, d. 6 October 1989

Bette Davis's eighteen-year stint with Warner Bros. (1931–1949) was remarkable for several reasons. As the only top female star at a studio with a predominantly male ethos, she effectively countered the films of James Cagney, Edward G. Robinson, Errol Flynn, and Humphrey Bogart in a steady output of quality "woman's pictures." Davis lacked the physical beauty and sexual allure that were deemed essential for Hollywood stardom, relying instead on her acting skills and her work ethic (she appeared in some fifty films while at the studio).

Early on, Warner Bros. had no idea what to do with the headstrong, gifted Davis, whose screen persona was crucially shaped in projects that she engineered. In 1934, after two unhappy years with Warner, Davis convinced the studio to loan her to RKO to co-star in *Of Human Bondage* (1934), in which she delivered a powerful performance in a role that was at once captivating and utterly unsympathetic. Its success improved her status back at the studio, and she won an Oscar® a year later for her role in *Dangerous* (1935), an altogether routine Warner crime drama that underscored the studio's perception of her as a "female Jimmy Cagney." Subsequent battles with Jack Warner gave Davis a new contract and increased creative control over her pictures, leading to an agreement to bring in William Wyler (then under contract to Sam Goldwyn) to direct *Jezebel* (1938), another career-defining role.

Davis's bravura performance in *Jezebel* as a spoiled, headstrong Southern belle eventually redeemed through suffering won Davis another Oscar®; even more important, it solidified Warner's commitment to quality women's pictures with suitable roles for Davis. The result was an extraordinary run of pictures over the next four years, including *The Sisters* (1938), *Dark Victory* (1939), *The Old Maid* (1939), *All This, and Heaven Too* (1940), *The Letter* (1940), *The Great Lie* (1941), *The Little Foxes* (1941), and *Now, Voyager* (1942). Many were scripted by Casey Robinson, who became Davis's chief collaborator at Warner Bros., and each role was a variation on the contradictory heroine in *Jezebel*, with Davis cast either as an emasculating shrew or an engaging innocent.

Davis tried lighter fare, including an occasional comedy, but women's pictures remained her métier. Few of her subsequent films matched that extraordinary prewar run, however, and after a succession of lavish postwar disappointments, she left Warner Bros. Davis immediately enjoyed a "comeback" at Fox with *All About Eve* (1950), but in fact her career as a top star was winding down. In the 1960s she experienced an odd resurgence in a cycle of thrillers and gothic horror films, including two for Warner Bros., *What Ever Happened to Baby Jane?* (1962) and *Dead Ringer* (1964), both of which were shrill send-ups of her earlier work for the studio.

RECOMMENDED VIEWING

Of Human Bondage (1934), *Jezebel* (1938), *Dark Victory* (1939), *The Letter* (1940), *The Little Foxes* (1941), *Now, Voyager* (1942), *Deception* (1946), *All About Eve* (1950), *What Ever Happened to Baby Jane?* (1962)

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and house style underwent significant change. The studio phased out B-movie production altogether in the early 1940s, cutting its output in half to focus on A-class pictures for the overheated first-run market. (Warner's output plummeted from forty-eight films in 1941 to only twenty-one in 1943, and averaged twenty per year for the next five years.) Another war-related change involved an emphasis on the domestic market, which brought a shift in narrative and thematic focus from Europe to the United States, especially in its costume dramas and biopics. British-themed Flynn–de Havilland swashbucklers like *Captain Blood* (1935), *The Adventures of Robin Hood* (1938), and *The Sea Hawk* (1940), for instance, gave way to westerns and American biopics like *Virginia City* (1940), *They Died with Their Boots On* (1941), and *Gentleman Jim* (1942). Meanwhile, other major changes

Bette Davis. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

in studio style had little or nothing to do with the war, as with the transition in Warner's trademark crime films from gangster sagas to "hardboiled" thrillers and film noir. That transition was spurred by the emergence of Humphrey Bogart (1899–1957) as a top star in two 1941 films, *High Sierra* and *The Maltese Falcon*; he secured his status as Warner's most important wartime star a year later in *Casablanca*. Bogart's value to the studio was underscored by the departure of both Cagney and Robinson in 1942, although the rise of John Garfield (1913–1952) in war films like *Air Force* (1943), *Destination Tokyo* (1943), and *Pride of the Marines* (1945) also helped offset those losses.

The acute reduction of Warner Bros.' wartime output coincided with a radical change in production management, as the studio relied increasingly on independent producers. This trend began in 1940 with deals involving Jesse Lasky (1880–1958) for *Sergeant York* (1941) and Frank Capra (1897–1991) for *Meet John Doe* (1941) and *Arsenic and Old Lace* (completed in early 1942 but not released until 1944). It accelerated in early 1942 when Warner Bros. signed independent deals with Wallis, Howard Hawks (1896–1977), and Mark Hellinger (1903–1947). The Wallis deal, which committed him to four pictures per year for the next four years, signaled Warner's shift away from a "central producer" system; it was especially significant because Wallis's first independent project was *Casablanca*, a huge hit that gave Warner Bros. the Oscar® for best picture but generated a clash with Jack Warner that led to Wallis's departure in 1944. By then Warner had moved completely to a unit-producer system, with top contract producers like Henry Blanke and Jerry Wald (1911–1962) as well as quasi-independent producer-directors like Hawks and John Huston (1906–1987) enjoying unprecedented control over their pictures.

Like all of the studios, Warner Bros. saw its profits surge immediately after the war, although in Warner's case revenues peaked in 1947 (versus 1946 for the other studios) before starting a steep decline. Moreover, Warner's late-1940s fade was not as severe because it was producing fewer pictures and unloading its contract talent and other resources at a rapid rate. Warner Bros. produced very few top hits during the postwar era, although it did sustain its trademark noir thrillers, dark dramas, and women's pictures. Bogart's star continued to ascend with the Hawks-directed film noir masterwork *The Big Sleep* (1946), and two consummate Huston films, *The Treasure of the Sierra Madre* (1948) and *Key Largo* (1948). Davis's star was rapidly falling, but former MGM diva Joan Crawford (1904–1977) came out of retirement to star in several Warner Bros. hits, including *Mildred Pierce* (1945) and *Humoresque* (1946). Two especially telling postwar star vehicles were *Key Largo*, which teamed Bogart and Lauren Bacall (b. 1924) with Edward G. Robinson, and *White Heat* (1949), a low-budget crime thriller starring James Cagney. More than any of Warner Bros.' other postwar films, these two signaled the end of its classical-era star-genre cycles, as Robinson and Cagney each portrayed a gangster throwback whose requisite demise at film's end comes in truly spectacular fashion.

THE TELEVISION ERA AND THE NEW HOLLYWOOD

When the movie industry's postwar collapse caught up with Warner Bros. in 1948, contracts with top stars like Davis, Bogart, and Flynn were phased out, as were many other contract personnel. Conditions became so dire, in fact, that, despite a suspension of production for several months to regroup, the studio still failed to place a single film in the top twenty-five box-office releases in 1949. Deep budget cuts and personnel layoffs offset falling revenues in 1950, when Warner Bros. actually posted net profits of $10.2 million—ironically the highest of any studio that year, and Warner's first-ever finish atop the Hollywood heap. The company continued to struggle in the early 1950s, gradually (and grudgingly) coming to terms with an industry geared to

Bette Davis and Paul Henreid in* Now, Voyager *(Irving Rapper, 1942). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

freelance talent, independent production, and a burgeoning blockbuster mentality. Warner's most important films at the time were produced by independents and bore little resemblance to its classical era films—as with Charles K. Feldman's (1904–1968) production of *A Streetcar Named Desire* (1951), for instance, or *The Searchers* (1956), produced by Merian C. Cooper (1893–1973) and directed by his long-time partner, John Ford (1894–1973). Even projects involving former contract talent were distinctly at odds with the filmmakers' earlier work for the studio. Hawks and Huston returned as freelance producer-directors in the mid-1950s, for instance, and their respective productions, *Land of the Pharaohs* (1955) and *Moby Dick* (1956), were lavish color spectacles that bore no resemblance at all to their preceding Warner's films, *The Big Sleep* and *Key Largo*. Warner Bros. did successfully develop one contract star during the 1950s, James Dean (1931–1955), who shot to stardom in *East of Eden*, *Rebel Without a Cause* (both 1955), and *Giant* (1956), but was killed in a car accident just weeks after completing *Giant*.

Warner's move to "bigger" independent movie productions in the 1950s was a matter of necessity, but its venture into telefilm series production evinced the boldness displayed when the company pioneered talkies three decades earlier. In early 1955, Warner's entered a deal with the ABC-TV network to produce an hour-long series, *Warner Brothers Presents*, designed to expand three of its feature films, *Casablanca*, *Kings Row* (1942), and *Cheyenne* (1947), into rotating series, with the last quarter-hour of each program devoted to promoting the studio and its upcoming movie releases. After the initial (1955–1956) season only *Cheyenne* remained, becoming a major hit and a watershed in network television's move to studio-produced hour-long telefilm series—especially Westerns, with Warner Bros. Television generating a

Claude Rains, Paul Henreid, Humphrey Bogart, and Ingrid Bergman in* Casablanca *(Michael Curtiz, 1942). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

remarkable run of hits from 1957 to 1958, including *Sugarfoot*, *Maverick*, *Colt .45*, and *Bronco*. By 1959 Warner Bros. was producing over one-third of ABC's prime-time programming, and as Christopher Anderson has aptly noted, the studio managed to adapt its assembly-line, B-picture operation to the requirements of network series production.

Warner's motion picture operation continued to adapt as well, turning out big-budget musical hits in the early 1960s like *The Music Man* (1962), *Gypsy* (1962), and *My Fair Lady* (1964), and then, later in the decade, producing several of the key films in a veritable American new wave—a "director's cinema" that redefined the independent movement and marked yet another significant break with studio tradition. Warner's contribution to the movement was extensive and quite impressive, and it included *Who's Afraid of Virginia Woolf?* (directed by Mike Nichols, 1966), *Bonnie and Clyde* (Arthur Penn, 1967), *Bullitt* (Peter Yates, 1968), *The Wild Bunch* (Sam Peckinpah, 1969), *Woodstock* (Michael Wadleigh, 1970), *A Clockwork Orange* (Stanley Kubrick, 1971), *McCabe & Mrs. Miller* (Robert Altman, 1971), *Klute* (Alan Pakula, 1971), *Deliverance* (John Boorman, 1972), *Mean Streets* (Martin Scorsese, 1973), and *Badlands* (Terrence Malick, 1973). These auteur films scarcely evinced a consistent studio style, although they did manifest a coherent market strategy and a sustained effort to court a new generation of filmmakers and a younger, hipper, more political and cine-literate audience.

Warner Bros.' changing production and market strategy was directly related to changes in ownership and management. These began when Jack Warner, the last of the original owner-operators, decided to sell his stock to the Canadian company Seven Arts, leading to the studio's brief (1967–1969) incarnation as Warner Brothers-Seven Arts. A severe market slump in 1969 led to another sale, this time to a heavily capitalized, highly diversified conglomerate, Kinney Service Corporation. Kinney's president and CEO, Steve Ross, created

Warner Communications Inc. (WCI), which he built over the next two decades into a model media conglomerate, with Warner Bros. as its principal asset. Ross immediately brought in three new top executives to run WCI's movie division: former agent Ted Ashley as chairman and CEO, independent producer John Calley as head of production, and attorney Frank Wells as studio president. In the course of the 1970s, the trio turned massive losses into steady profits, thanks mainly to a few huge hits like *The Exorcist* (1973), *All the President's Men* (1976), and *Superman* (1978), as well as a steady output of more modest successes involving Clint Eastwood (b. 1930), whose partnership with Warner's—mainly via his Malpaso Company—generated literally dozens of hit films in the ensuing decades. Warner's Eastwood hits during the 1970s included *Dirty Harry* (1971) and its first two sequels, *Magnum Force* (1973), and *The Enforcer* (1976); westerns like the Eastwood-directed *The Outlaw Josie Wales* (1976); and the offbeat *Every Which Way But Loose* (1978), an action-buddy comedy starring Eastwood and featuring an orangutan, and its sequel, *Any Which Way You Can* (1980), which were huge box-office hits.

Studio and parent company underwent further changes in the 1980s, as Warner's steadily adapted to the current era of global media conglomerates. Ross began an aggressive campaign to expand WCI's media holdings in the early 1980s, and he also replaced the studio management team with Robert Daly, who became Warner Bros.' chairman and CEO in 1980, and Terry Semel, who was named president in 1981. Daly and Semel took charge of the movie division just as Ross was shifting his focus to WCI's video-game division, Atari, whose fantastic profits led to overly aggressive expansion and, by 1983, record losses for WCI. At that point Ross retrenched, selling Atari and refocusing on more "traditional" media—movies, television, cable, music, and publishing. Soon WCI was back on track, and Warner Bros. resumed its dominant position within the media empire. The studio was generally successful despite it widely diverse output, with the only real consistency coming from Eastwood's male action films, the Superman sequels, and the increasingly inevitable impulse to turn film hits into movie franchises, as with *Police Academy* (1984), *Lethal Weapon* (1987), and many others. Moreover, Warner Bros.' evergreen Looney Tunes division—the home of cartoon veterans Bugs Bunny, Daffy Duck, and others, which dated back to the 1930s—was successfully revived in the 1980s, generating additional feature films and cable TV programming, as well as a licensing-and-merchandising operation that by the 1990s fueled a growing chain of Warner Bros. retail stores.

TIME WARNER: THE MODERN CONGLOMERATE ERA

The year 1989 was a watershed for Warner Bros. on two interrelated fronts. One was the release of *Batman*, a feat of blockbuster filmmaking that effectively redefined the creation and propagation of the movie-driven global entertainment franchise. *Batman* reached $100 million in only ten days, a studio record, and went on to become the biggest hit and the most successful franchise in Warner's history to that point. Much of that success was due to the other epochal event in 1989, WCI's merger with Time, Inc., which marked another major stage in Ross's relentless expansion campaign and in the conglomeration of Hollywood as well. The Time Warner merger was actually a $14 billion "takeover" of WCI by Time, Inc., although it was engineered mainly by Ross in an effort to combine Warner's assets with a publishing giant whose holdings also happened to include crucial media assets like HBO. The release of *Batman* and the Time Warner merger took the studio, the parent company, and the industry at large into another realm, mobilizing an array of merchandising and other tie-ins.

Warner's expansion continued despite Ross's untimely death in December 1992, most notably with the $8 billion acquisition of Turner Broadcasting System (TBS) in 1996. This acquisition added substantially to the Time Warner mix, bringing in further cable holdings (CNN, TBS, et al.), three leading independent film companies (Castle Rock, New Line, and Fine Line), and the world's largest film and television library. Meanwhile, the movie studio surged to unprecedented heights, as Warner Bros. and Disney utterly dominated the movie industry throughout the 1990s in terms of revenues and market share. The studio's success was spurred by the *Batman* and *Lethal Weapon* series, as well as its Eastwood films (most notably *Unforgiven*, 1992) and a steady output of top hits like *Robin Hood: Prince of Thieves* (1991), *The Fugitive* (1993), *Twister* (1996), and *The Perfect Storm* (2000).

Time Warner's movie fortunes surged in the early 2000s, thanks largely to the franchises launched by *The Matrix*, *Harry Potter and the Sorcerer's Stone*, and *The Lord of the Rings*. Designed as global entertainment machines, all three added billions to the parent company's bottom line while indicating how complex and multifaceted even the movie division itself had become. Only the Harry Potter films were actually produced and distributed by Warner Bros., while Warner's distributed the *Matrix* films but had nothing at all to do with the *Rings* films, which were produced and distributed by New Line.

The success of those three franchises helped offset the truly catastrophic losses that accompanied Time

Warner's merger in early 2000 with AOL, the Internet giant that promised to give the media company an insurmountable lead over its competitors in the burgeoning Digital Age. The deal, valued at an astounding—and massively overinflated—sum of $164 billion, was negotiated by Ross's successor, Gerald Levin, and AOL's Steve Case, and it was announced just as the "dot-com bubble" burst and the so-called New Economy collapsed. AOL-Time Warner had a brief disastrous run under Levin and Case, reporting losses of $99 billion in 2002; that same year Case was removed as executive chairman and the corporate name reverted to Time Warner. The conglomerate thrived in the following years under Richard Parsons, and was ranked by *Forbes* magazine in early 2005 as the world's top media company, with a market value of $79.1 billion. (Disney was a distant second at $57.2 billion.) By then Time Warner could count on Warner Bros. for one or two modest, critically acclaimed hits per year—most reliably from Eastwood-Malpaso, which delivered *Mystic River* (2003) and *Million Dollar Baby* (2004).

Given the state of the global entertainment industry and the media conglomerates that dominate and control it, however, Warner Bros.' prime directive is to generate and sustain the blockbuster franchises that now rule the industry. Both Warner Bros. and New Line have accommodated Time Warner on that score—more so, in fact, than any other motion picture subdivisions in Hollywood. The successful regeneration of Warner's Batman franchise with *Batman Begins* (2005) underscores the studio's (and the parent company's) franchise mentality, although the success and relative value of that now-antiquated series pales in comparison to Time Warner's more recent blockbuster cycles, particularly in terms of box-office performance. Taken together, Warner's first three *Harry Potter* films and New Line's *Lord of the Rings* trilogy comprise six of the top fourteen all-time worldwide box-office hits (as of mid-2005), generating $5.56 billion in theatrical release alone—only a fraction of what will be returned in DVD, television, and pay-cable revenues, and the myriad other revenue streams. These films are, for better or worse, the essential studio products in an age of global media conglomerates, and the defining products in terms of Warner Bros.' studio style.

SEE ALSO *Star System; Studio System*

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Thomas Schatz

WESTERNS

The western is unique among film genres in that it is set in a specific location and within a limited historical period: the western frontier of North America between roughly 1865 and 1890, from the end of the Civil War (1861–1865) to the closing of the frontier just before the twentieth century. Ostensibly grounded in the facts of history, genuine locations, and the biographies of actual individuals, the western seems a distinctly American form, but the genre's international appeal suggests its symbolic meanings and perhaps mythic functions. From the vantage point of the early twenty-first century, the film western now appears to have been an artifact of the past century, since the genre evidently no longer maintains either the popularity or the social significance it enjoyed for decades. At its worst, the western's established conventions have become worn clichés, and its once implicit gender and racial politics now appear explicitly offensive. Yet, premature announcements of the "death of the western" have been made before, and if its once vast popularity has clearly declined, the western's central importance to the history of the cinema and to American popular culture remains undeniable.

Although viewed as one of Hollywood's most stable genres, the western has regularly allowed for hybrids, including western comedies (*Paleface*, 1948; *Blazing Saddles*, 1974), western musicals (*Annie Get Your Gun*, 1950; *Oklahoma!*, 1955), a few horror westerns (*Billy the Kid versus Dracula*, 1966), and even, eventually, pornographic westerns (*Wild Gals of the Naked West*, 1962; *The Ramrodder*, 1969). Moreover, if extended beyond its exclusively narrative modes, the western has clearly informed popular music (most obviously the type identified as "country and western"), clothing, tourist attractions (including dude ranches), toys, and furniture. Along with its more familiar presence in films, television, comic books, and literature, the western in disparate media occupied a central role in the popular imagination of American audiences and consumers for most of the twentieth century.

ORIGINS OF THE WESTERN

Recognizable early sources of the popular western can be located in persistent manifestations of the Pocahontas legend, in Indian captivity narratives such as *A Narrative of the Life of Mrs. Mary Jemison* (1824), and in travel memoirs such as Francis Parkman's (1823–1893) *The Oregon Trail* (1849). Fiction, especially James Fenimore Cooper's (1789–1851) five Leatherstocking novels (1823–1841) and Bret Harte's (1836–1902) frontier tales from the late 1860s also established influential patterns for later representations of the western hero, modeled after Cooper's semisavage Natty Bumppo, and the emerging frontier community. By the last decades of the nineteenth century the conquest of the West was central to the formation of an American national identity articulated in Theodore Roosevelt's (1858–1919) six-volume *The Winning of the West* (1889–1896), the imperialist notion of Manifest Destiny (1885) popularized by John Fiske (1842–1901), and the influential essay "The Significance of the Frontier in American History" (1893) by Frederick Jackson Turner (1861–1932), which argued for the ongoing role of the vanishing physical frontier as a symbolic space crucial to democratic American individualism.

However, the first regular commercial packaging of the West and its adventures for mass audiences began as the actual "Wild West" was being tamed. Dime novels (beginning around 1860), frontier melodramas (at their height in the 1870s and 1880s), and Wild West shows (from 1883 onwards) all represented the West for a growing public eager to experience the exciting remnants of the living history that was fading away. No single figure embodies this transformation of the West into the western as vividly as William F. "Buffalo Bill" Cody (1846–1917), an authentic western figure who translated his life and legend into popular media through his appearances in dime novels, on stage, in his own Wild West show (beginning in 1883), and eventually in a number of early films. Cinema arrived just as the frontier closed, and quickly played a major role in the developing representation of that recent past as a romantic adventure. In Chicago in 1893, Turner delivered his lecture on the frontier only a few miles away from Buffalo Bill's Wild West show, and just a few months before Edison's moving-picture camera recorded members of Cody's company, including Native Americans and the female sharpshooter Annie Oakley (b. 1935). Turner's view that the frontier was now more symbolic than geographical has been forever after linked to the emergence of the western as one of cinema's most popular genres.

By the early twentieth century, western novels such as Owen Wister's (1860–1938) *The Virginian* (1902) and the pulp magazines replacing the dime novel satisfied a growing appetite for western stories and images that early cinema was also quick to exploit. Publishing as B. M. Bower, the writer Bertha Muzzy Sinclair (1871–1940) gained popularity beginning with *Chip of the Flying U* (1904), the first in a series of humorous ranch tales frequently adapted to film. By the time that the prolific Zane Grey (1872–1939) published his best-selling *Riders of the Purple Sage* (1912) and his friend Frederic Remington (1861–1909) began to sketch and paint western scenes, the iconography, action-driven plots, and basic cast of characters for the film western were well in place, offering a formula that consumers were willing to enjoy with only minor variations.

EARLY FILM WESTERNS AND THE COMING OF SOUND

The western, often viewed as an unusually stable form, did not in fact achieve definition as a film genre until around 1910, when it became one of early cinema's most familiar and successful products. Although Edwin S. Porter's (1870–1941) *The Great Train Robbery* (1903), produced for the Edison Company and based on an 1896 stage melodrama, is often identified as the first western, film historians have demonstrated that the generic category itself was not yet firmly in place, so Porter's film can only be identified as a western in retrospect. Alongside other early "cowboy pictures" and "western romances," a vogue for often sympathetic "Indian films" throughout the early silent period revealed the lingering attachment to Cooper's Indians rather than to the cowboy who would soon dominate representations of the West. Films designated as "westerns" began to be produced regularly by the growing film industry in the actual West as film companies such as Selig-Polyscope and Bison began to relocate to California, and in 1910 the genre found its first star in the actor (and cofounder of the Essanay Company) Gilbert M. Anderson (1880–1971), who as "Broncho Billy" appeared in hundreds of short films, often as a good-hearted outlaw. Thomas Ince concentrated on the production of westerns in authentic locations for Bison 101 (which combined Bison and the Miller Brothers 101 Ranch Wild West show), including films featuring the stage actor William S. Hart (1870–1946), who later was crucial to the development of the feature-length western for the Triangle Company. Hart's films often featured him as a morally ambiguous "good bad man" whose severe demeanor and attention to realistic details was eventually challenged by the former rodeo performer Tom Mix, whose stunt-filled films featured the kinetic actor in flamboyant costumes. The contrast between the grim morality of Hart's films and Mix's action-packed romps persisted in the genre's development, with the western's bid for historical realism regularly challenged by less authentic but often more popular examples.

The promotion of other silent cowboy stars such as Hoot Gibson (1892–1962), Tim McCoy (1891–1978), and Buck Jones (1889–1942) in series westerns produced throughout the 1920s suggests that the western marketed male stars to a largely male audience, but the number of early cowgirl films and stars demonstrates that the early genre had significant appeal for female audiences as well. Louise Lester (1867–1952) starred in a series of "Calamity Anne" films directed by Alan Dwan for the American Film Company between 1912 and 1914, and Marie Walcamp (1894–1936) played cowgirl Tempest Cody in a series of nine films for Universal in 1919. As early as 1917, the screenwriter and director Ruth Ann Baldwin was parodying the genre in her film *49–17*. Perhaps the most important silent cowgirl was Texas Guinan (1884–1933), "the female Bill Hart," who starred in westerns directed by Frank Borzage and Francis Ford, as well as in movies from her own production company. The fact that few of these films survive has perhaps perpetuated the common misunderstanding of the genre as an almost exclusively "male" form.

A number of westerns produced late in the silent period for major studios demonstrated the mature genre's

William S. Hart in* Tumbleweeds *(King Baggot, 1925). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

epic ambitions: *The Covered Wagon* (1923), William S. Hart's final film, *Tumbleweeds* (1925), and *The Iron Horse* (1924), directed by John Ford (1894–1973), all treated the western as a sprawling national history lesson. These, and even cheaply made series westerns, relied on extensive location shooting and thrilling stunt work, elements that would be difficult to sustain when immobile microphones and heavy sound equipment arrived to limit filmmakers' options in the great outdoors.

Critical accounts of the western film often begin with the appearance of *Stagecoach* (1939), neglecting the steady production and popularity of the western in the decade preceding Ford's first sound western. Like other genres, but especially given its reliance on exteriors, the western struggled with early sound technology, although *In Old Arizona* (1929), *The Virginian* (1929), *Billy the Kid* (1930), and the early Oscar® winner *Cimarron* (1931) all found inventive ways to incorporate the distinctive sounds—of galloping hooves, gunshots, and jangling spurs—that soon became as fundamental to the experience of the genre as its iconic images. Universal's striking *Law and Order* (1932) and Cecil B. DeMille's *The Plainsman* (1936) invoked actual events (the shootout at the OK Corral) and figures (Wild Bill Hickok [1837–1876] and Calamity Jane [1852?–1903]) with little concern for accurate detail, a practice that has motivated some critics to bemoan the genre's persistent distortions. But the early years of the sound western have been neglected mostly because of the critical aversion to the hundreds of formulaic series westerns ("B" westerns) produced throughout the decade. Series westerns exploited the sound film's ability to feature the singing cowboy, most famously embodied by the affable Gene Autry (1907–1998), whose films for Republic Studios (frequently written by women) usually had the radio star playing himself in the present, allowing for the use of automobiles, airplanes, and radio stations in narratives that often addressed the immediate social problems of the Depression despite their western trappings. In fact, Autry's films often function as populist parables, directly

engaging with contemporary issues in cleverly self-reflexive ways. Perhaps inspired by Zane Gray's popular novels featuring mythic horses, the series western also emphasized the talented steeds of cowboy heroes such as Autry (Champion) and Ken Maynard (1895–1973) (Tarzan). Throughout the period, B westerns were enormously popular among boys, rural audiences, and women, the latter apparently charmed by Autry's smooth voice and gentlemanly demeanor.

THE A WESTERN IN HOLLYWOOD

While the critically celebrated *Stagecoach* has often eclipsed the hundreds of westerns that preceded it, there's no questioning the artistry or impact of the film, which associated director Ford and star John Wayne (1907–1979) with the genre for the rest of their long careers. *Stagecoach* was in fact one example among an increased production of prominent westerns by major Hollywood studios (even as B westerns continued to be cranked out by Poverty Row studios, with Roy Rogers (1911–1998) emerging as Gene Autry's heir when the latter went to war). In the same year as *Stagecoach*, 1939, Universal was parodying the genre with George Marshall's *Destry Rides Again*, while Warner Bros. produced the successful *Dodge City*, directed by Michael Curtiz in Technicolor. De Mille's *Union Pacific* at Paramount revived the epic, train-centered western of the late silent period, while historical lawmen and outlaws were revived in Allan Dwan's *Frontier Marshall* for Fox, with Randolph Scott (1898–1987) as Wyatt Earp, and in Henry King's box-office hit *Jesse James*, also for Fox, starring Tyrone Power as Jesse and Henry Fonda (1905–1982) as brother Frank. All of these prominent westerns appeared simultaneously with, rather than as a result of, *Stagecoach*, even though Ford's film more than any other demonstrated that the genre could produce skillfully crafted narratives and rich characterizations, even while maintaining the commercially requisite thrills of the chase and the final reel shootout.

Across the following decade, and despite the disruption of World War II, the western's popularity continued. *The Westerner* (William Wyler, 1940) earned Walter Brennan an Oscar® for his comic yet moving depiction of Judge Roy Bean. Other notable examples from the period include *Western Union* (Fritz Lang, 1941), the notoriously erotic *The Outlaw* (Howard Hughes, 1943), the stark *The Ox-Bow Incident* (William Wellman, 1943), the eccentric *Canyon Passage* (Jacques Tourneur, 1946), and producer David O. Selznick's florid *Duel in the Sun* (King Vidor, 1946). Ford's return to the genre with the elegant *My Darling Clementine* (1946) inaugurated his regular engagement with the western throughout the postwar period. Films from the end of the decade also demonstrated the genre's surprising affiliation with film noir and the psychological melodrama: *Pursued* (Raoul Walsh, 1947) remains the most successful fusion of the western and film noir, while *Ramrod* (Andre De Toth, 1947) effectively incorporated Freudian undercurrents. In the midst of Ford's loose "cavalry trilogy," consisting of *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), and *Rio Grande* (1950), all starring John Wayne, director Howard Hawks (1896–1977) also made one of the genre's masterpieces, *Red River* (1948), contrasting an often unsympathetic Wayne with Montgomery Clift in an Oedipal narrative set against an epic cattle drive.

The 1950s eventually witnessed the decline of the Hollywood studio system and the rise of television (dominated in its early decades by westerns such as Gunsmoke and Bonanza), but the period also saw a notable upsurge in the popularity of the film western, which critics have attempted to explain in political, economic, and psychoanalytic terms. The era is especially known for its "adult" or "psychological" westerns, which turned the physical violence of the frontier inwards towards phobias and traumas. *The Gunfighter* (Henry King, 1950) dramatized the psychological cost of maintaining a reputation as a fast gun, whereas *The Left-Handed Gun* (Arthur Penn, 1958) depicted Billy the Kid as a troubled juvenile delinquent. Notably, James Stewart's (1908–1997) first collaboration with director Anthony Mann (1906–1967), *Winchester '73* (1950), began a series of bold western psychodramas, including *Bend of the River* (1952), *The Naked Spur* (1953), and *The Man from Laramie* (1955), which were driven by the hero's almost uncontrolled mania for revenge. In the middle of the decade Ford released his masterpiece *The Searchers* (1956), but its significance, especially in its direct confrontation with the sexual and racial fears that drove the conquest of Native Americans, would only be fully appreciated by a later generation of critics and filmmakers. Films such as *Broken Arrow* (Delmer Daves, 1950) and *The Devil's Doorway* (Mann, 1950) also treated their central Native American characters sympathetically, recalling some westerns of the silent period. The era's best-known westerns are the elemental *High Noon* (Fred Zinnemann, 1952) and the self-consciously mythic *Shane* (George Stevens, 1953), which might be set against the quirky *Rancho Notorious* (Lang, 1952) and the campy *Johnny Guitar* (Nicholas Ray, 1954), respectively featuring aging stars Marlene Dietrich and Joan Crawford, to indicate the available range of the genre in the period. On a more modest scale, the decade concluded with the first of a series of lean and powerful films directed by Budd Boetticher (1916–2001) and starring Randolph Scott, beginning with *Seven Men from Now* (1956) and including *The Tall T* (1957), *Ride Lonesome*

JOHN FORD

b. John Martin Feeney, Cape Elizabeth, Maine, 1 February 1894, d. 31 August 1973

Although most of his more than two hundred films (four of which garnered him Academy Awards® as best director) were not westerns, John Ford is widely recognized as the greatest director of the quintessential American film genre. While Ford himself dismissed the critical evaluation of his work that began late in his life, he is acclaimed as not only one of the genre's key storytellers but also its intuitive poet, a creator of evocative cultural images as meaningful as his films' stories. After 1939 these images were repeatedly grounded in the dramatic landscape of Monument Valley, the location Ford made one of his visual signatures and eventually an iconic space that summarizes the genre itself. Ford's recurrent troupe of actors, including John Wayne, Henry Fonda, Ward Bond, and Ben Johnson, came to define the western hero through their performances in the director's films.

Ford (often with his brother Francis) made more than thirty silent westerns, few of which survive. Beginning with *Straight Shooting* (1917), by the end of the silent era Ford had moved from modest productions to the epic *The Iron Horse* (1924). Ford stayed away from westerns again until *Stagecoach* (1939), a watershed in the genre's history. Filmed in Monument Valley and featuring the B-western actor John Wayne among an ensemble cast, it established an ongoing link between the genre, location, star, and director for another two decades, a confluence that resulted in some of the western's greatest achievements. Following World War II (in which he made documentary and propaganda films), Ford returned to the western with *My Darling Clementine* (1946), a self-consciously mythic dramatization of the shoot-out at the OK Corral. The "cavalry trilogy" of *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), and *Rio Grande* (1950), all starring Wayne, also balanced the commercial requirement of dramatic action with quiet nostalgia and Ford's unique attention to small details, now performed by a set of familiar faces.

The Searchers (1956) is now recognized to be Ford's masterpiece, a formally rigorous yet highly ambivalent and surprisingly direct treatment of the racism and sexual repression that fueled the conquest of the West, concentrated in John Wayne's impressive performance as an obsessively driven loner. *The Man Who Shot Liberty Valance* (1962) is a late, bittersweet exploration of the genre's mythic values, and Ford's final western, *Cheyenne Autumn* (1964), has been seen as an apology for the director's earlier contribution to the negative representation of Native Americans in popular cinema. By the time that Ford received the first Lifetime Achievement Award from the American Film Institute, he was more widely celebrated for his westerns than for his more literary, award-winning films such as *The Informer* (1935) and *How Green was My Valley* (1941). While the more conservative elements of Ford's films are regularly challenged, their power as national myths and as defining examples of Hollywood genre filmmaking remains unquestioned.

RECOMMENDED VIEWING

The Iron Horse (1924), *The Informer* (1935), *Drums Along the Mohawk* (1939), *Stagecoach* (1939), *Young Mr. Lincoln* (1939), *The Grapes of Wrath* (1940), *How Green Was My Valley* (1941), *They Were Expendable* (1945), *My Darling Clementine* (1946), *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), *Wagon Master* (1950), *Rio Grande* (1950), *The Quiet Man* (1952), *The Searchers* (1956), *Sergeant Rutledge* (1960), *The Man Who Shot Liberty Valance* (1962), *Cheyenne Autumn* (1964)

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John Ford. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

(1959), and *Comanche Station* (1960): pared down to basic elements, Boetticher's films show the genre reduced to its core mythology. Challenging the sexual neuroses and Oedipal tragedies of the postwar western, Hawks also released *Rio Bravo* (1959), a surprisingly effective reassertion of some of the genre's traditional values.

THE WESTERN IN DECLINE

As the Hollywood studio system began to break apart, the regular production of film westerns also declined, though early television relied on the genre to attract its first audiences. Western films had already employed color and widescreen processes to draw audiences away from the small screen, and films set in the modern West, such as *Lonely Are the Brave* (David Miller, 1962) and *Hud* (Martin Ritt, 1963), or addressing the growing youth market, such as *Billy Jack* (Tom Laughlin, 1971), attempted to update the old form. Nevertheless, the lighthearted *Butch Cassidy and the Sundance Kid* (George Roy Hill, 1969) emerged as one of the most successful westerns of all time, even as the genre seemed to be losing its relevance for younger audiences.

The late renewal of the genre would came from somewhat surprising sources: the director Sam Peckinpah (1925–1984), a veteran of television westerns, released *Ride the High Country* (1962), starring veteran cowboy stars Randolph Scott and Joel McCrea (1905–1990) in a film that realistically announced the end of an era. Peckinpah's greater impact came with *The Wild Bunch* (1969), an extremely violent film about a team of outlaws on the run in Mexico that was widely understood as a commentary on the ongoing war in Vietnam. Famous for its intricately edited, slow-motion bloodbaths, the film was both condemned and hailed as a masterpiece; there is no question that it altered the future depiction of violence in cinema. Another, even more unanticipated source for the western's revival was the body of Italian westerns known with some derision as "spaghetti westerns." Drawing upon a long European fascination with the western, the most internationally successful and influential examples, including *Per un pugno di dollari* (*A Fistful of Dollars*, 1964) and *Il Buono, il brutto, il cattivo* (*The Good, The Bad, and the Ugly*, 1966) were directed by Sergio Leone (1929–1989), at first starring the American actor Clint Eastwood (b. 1930). Although they were even more thoroughly stylized than Peckinpah's films, the Italian westerns shared his vision of a largely amoral, relentlessly violent world (though sometimes allowing moments of slapstick comedy). Often poorly dubbed, the Italian films nonetheless changed the sound of the western as well, largely through the unprecedented and distinctive soundtracks of Leone's prolific composer Ennio Morricone (b. 1928), who mixed trumpets, electric guitars, and bizarre sound effects to drastically challenge the folksy conventions of the traditional western soundtrack. At the very least, the Italian western successfully challenged the implicit notion that the genre could only be successful in the hands of American filmmakers.

At the same time, American westerns continued to anticipate the end of the genre's central role in American culture, albeit in a more nostalgic vein. Late John Wayne vehicles including *True Grit* (1969), *The Cowboys* (1972), and *The Shootist* (1976) conflated the star's own physical decline (the last two films depict his character's death) with the genre's slow demise. In retrospect, in the 1970s the genre was struggling to maintain its relevance through alternately nostalgic and harshly revisionist examples: the same period produced Hawks's traditional *Rio Lobo* (1970) and the audacious assault on heroism *Little Big Man* (Arthur Penn, 1970), as well as the downbeat *McCabe and Mrs. Miller* (Robert Altman, 1971) and the surrealist *El Topo* (*The Mole*, Alejandro Jodorowsky, 1971) Soon thereafter, the outrageous *Blazing Saddles*

Eli Wallacah, Clint Eastwood, and Lee Van Cleef in the operatic showdown of* Il buono, il brutto, il cattivo *(*The Good, the Bad, and the Ugly*, 1966). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

(Mel Brooks, 1974) took the long tradition of the western parody to gleefully vulgar extremes, perhaps inadvertently rendering the traditional western impossible for mass audiences ever to accept straightforwardly again. A few years later, the ambitious epic and commercial failure *Heaven's Gate* (Michael Cimino, 1980) made Hollywood itself wary of funding productions in the genre.

THE CONTEMPORARY WESTERN

Following the deaths of Peckinpah and Leone, the tradition of the film western has been maintained most consistently by Clint Eastwood, who as star and director has returned to the genre with some regularity. If Eastwood's first American westerns seemed like pale imitations of Leone, later works such as the gothic *High Plains Drifter* (1972) and the wistful *The Outlaw Josey Wales* (1976) were admired by fans and some critics before widespread acknowledgement of Eastwood's contribution to the genre came with *Unforgiven* (1992), created in some sense as the "last western" insofar as it functions as both apology and elegy for the genre. Kevin Costner's *Dances with Wolves* (1990) successfully revived the sympathetic Indian film: surprisingly, it and *Unforgiven* earned Oscars® for best picture, the first for the genre since *Cimmaron*. Recent attempts at politically correct revision such as the African American *Posse* (1993) and pseudo-feminist *Bad Girls* (1994) have seemed poor excuses as westerns. The successful *Tombstone* (1993) and flop *Wyatt Earp* (1994) both offered elaborately staged but insignificant returns to one of the key events and historical figures in the genre, and *All the Pretty Horses* (2000) was an ineffective attempt to adapt for the screen the award-winning 1996 novel by Cormac McCarthy, one of the genre's most prominent novelists. More successful recent revisions of the genre have come from independent cinema, including *The Ballad of Little Jo* (Maggie Greenwald, 1993), based on a true story of a cross-dressing woman who passed as a male sheep rancher in the West, and the surrealist *Dead Man* (Jim Jarmusch, 1996). Certainly the most daring and surprisingly successful contemporary western is *Brokeback Mountain* (Ang Lee, 2005),

SERGIO LEONE

b. Rome, Italy, 3 January 1929, d. 30 April 1989

The son of Italian film pioneer Vincinzo Leone and actress Bice Waleran, Sergio Leone rose to international prominence with a series of "spaghetti westerns" (or, more respectfully, "westerns all'italiana") produced in Italy during the 1960s and featuring the then relatively unknown American actor Clint Eastwood. Leone's westerns were preceded by other European (especially German) examples, but his were the first non-Hollywood westerns to gain international attention and to deeply influence the genre.

Leone's first major film, *Per un pugno di dollari* (*A Fistful of Dollars*, 1964), an unofficial remake of Akira Kurosawa's samurai film *Yojimbo* (1961), brought the western fully into the 1960s by featuring a coolly amoral, unshaven, poncho-draped antihero at its center: Eastwood's "man with no name" inherited some of the genre's conventions while subverting others, especially the conventional ethical stability of the cowboy hero. Similarly, Leone's celebrated "operatic" style served at once as a romantic homage to the classic western as well as a brutal parody of it. The director stretched the suspenseful moments before a shoot-out to nerve-wracking lengths with extreme close-ups of his characters perversely filling a widescreen frame, which typically would have contained sweeping landscapes rather than squinting eyes and twitching fingers waiting to draw a pistol. The worldwide success of the first film justified an even more audacious sequel, *Per qualche dollaro in più* (*For a Few Dollars More*, 1965), which featured drugs, sex, and sadism, all previously taboo in the genre. The last film in an unofficial trilogy, *Il Buono, il brutto, il cattivo* (*The Good, the Bad, and the Ugly*, 1966), centers on three greedy treasure seekers hunting for gold against the epic backdrop of the Civil War.

After Eastwood returned to Hollywood as an international star (whose subsequent westerns owed a clear debt to Leone), Leone's films became even more ambitious, but were often released in mutilated versions. *C'era una volta il west* (*Once Upon a Time in the West*, 1968), which boldly cast Hollywood legend Henry Fonda as a villain, was poorly received and badly cut upon its original release, but after restoration was commonly viewed as Leone's masterpiece, an epic tribute to and cinematic essay on the genre itself, as well as an elegy for its impending demise.

Leone's greatest impact on the western was stylistic: whereas nihilistic narratives and antiheroes would soon appear in US westerns, Leone's films audaciously asserted that the western, among the most formulaic and stable of genres, could drastically change its look, feel, and sound. Certainly the impact of Leone's films was immeasurably supported by their startlingly original scores written by Ennio Morricone, whose lush soundscapes countered Leone's sparse landscapes (with Spain standing in for Mexico and the US Southwest). Although they would quickly lend themselves to parody, Leone's westerns remain among the genre's most thorough revisions.

RECOMMENDED VIEWING

Per un pugno di dollari (*A Fistful of Dollars*, 1964), *Per qualche dollaro in più* (*For a Few Dollars More*, 1965), *Il Buono, il brutto, il cattivo* (*The Good, the Bad, and the Ugly*, 1966), *C'era una volta il west* (*Once Upon a Time in the West*, 1968), *Giù la testa* (*Duck You Sucker*, or *A Fistful of Dynamite*, 1971)

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Sergio Leone during the production of* Once Upon a Time in America *(1984). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

which sensitively depicts the tragic love affair of two cowboys. After decades of invisibility on television, the western has also enjoyed an unexpected revival through the relentlessly profane cable series *Deadwood* (beginning 2004).

THE WESTERN AND FILM STUDIES

Serious criticism of the western film began in the 1950s with appreciative essays by Robert Warshow and André Bazin, both of whom identified the genre as, in Bazin's phrase, "the American film *par excellence*." Although inattentive to cinema, Henry Nash Smith's groundbreaking study *Virgin Land: The American West as Symbol and Myth* (1950) suggested that the emerging field of American studies and critical attention to the popular western were intertwined projects. By the next decade, studies in France by Jean-Louis Rieupeyrout and Henri Agel established what would become an ongoing exploration of the genre by the developing discipline of film studies. As more theoretical approaches to film developed, the western was often the principal example for critics attempting to refine the analysis of Hollywood genres and the *auteur*, with the early attention devoted to John Ford by critics such as Lindsay Anderson and Andrew Sarris evidence of what could be accomplished by an artist in an otherwise popular, commercial form. Drawing upon both Henry Nash Smith and French structuralism, Jim Kitses's influential *Horizons West* (1969) revealed the western to be organized by a series of "antinomies" that broadly contrasted the wilderness and civilization. Constructing an even more rigorous structural model, Will Wright's *Sixguns and Society* (1975) analyzed the most successful westerns in light of their social and political contexts. Although later critics would abandon structuralist methodology, the western's ideological significance in specific historical contexts would remain a focus for studies such as Richard Slotkin's ambitious series of books on the West and American culture (1973–1992).

Other studies of the western have sought to refine the analysis of Hollywood genres, as in the work of John Cawelti and Edward Buscombe, among others. Genre critics such as Steve Neale and Rick Altman have thus found the western a useful model for exploring the larger role of genres in film history. Ironically, the decline of the western has been offset by a steady rise in critical attention to the genre, which has included ongoing attention to the representation of Native Americans throughout the western's history, as well as innovative approaches to the roles of women in the genre. Influenced by feminist film theory as well as queer theory, recent critics have also turned their attention to one of the genre's more obvious but unexplored concerns, the representation of masculinity: thus scholars such as Jane Tompkins, Paul Willemen, and Lee Clark Mitchell have interrogated what for decades seemed to be a secure and unproblematic presentation of conventional gender norms. Such studies suggest, among other things, that the western's often exclusively male world allows for a veiled homoeroticism, and that the genre's essential violence betrays strains of masochism in both its characters and its fans.

More recently, criticism of the western has only begun to consider the impact of what has been called the "New Western History," represented by innovative historical reconsiderations such as Patricia Nelson Limerick's *The Legacy of Conquest* (1987), which argues that real-estate deals rather than thrilling shoot-outs may be at the heart of the winning of the West. Related work has greatly enriched historical understanding of the role women played in western expansion, as well as the complex psychological justification for the near extermination of Native Americans. The western has generally been successful at keeping the facts of history at bay, but "revisionist" westerns have often attempted to more closely align fantasies of the West with available facts. It remains to be seen whether or not the history of the West that is currently being revised by historians will provide a new source for stories for the near-dormant genre. In any case, the body of critical work on the western alone indicates the genre's significance in American culture

and cinema; however, it is telling that for audiences in the twenty-first century the western is less likely to be encountered at the local movie theater, where it was once a staple, than in a college classroom, as a relic and a representation of American cultural history.

SEE ALSO *Genre; Native Americans and Cinema; Race and Ethnicity; Violence*

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WOMAN'S PICTURES

The term "woman's pictures" potentially embraces all films—made anywhere in the world, and throughout the history of cinema—that are about, or are made by, or consumed by, women. In practice, however, in its most common usage, the meaning of the term is much narrower than this, referencing a subtype of the film melodrama whose plot is organized around the perspective of a female character and which addresses a female spectator through thematic concerns socially and culturally coded as "feminine." A considerable and influential body of film history, theory, and criticism has grown up around a highly distinctive manifestation of this genre: a group of pictures produced in Hollywood during its "classical" era, the heyday of the studio system between the mid-1930s and the mid-1950s. In their time, these films were dubbed "women's weepies" and "three-handkerchief movies," a not-very-subtle derogation of their tearjerking qualities and of the gender of their audiences.

DEFINITION AND HISTORY

In common with the Hollywood melodrama, the woman's picture's characteristic themes involve moral dilemmas and conflicts associated with sexuality, home, and family, commonly set in a middle-class milieu and played out in stories of the fates of individuals. However, the woman's picture departs from the melodrama in two key respects: in the focus and trajectory of its narrative concerns and in its rhetoric. Within the setting of the family, issues that may be seen as of particular concern to women are explored, while at the same time a typical plotline of the woman's picture carries the story from a woman's desire, through her transgression of "appropriate" codes of female behavior and consequent temporary happiness, through to retribution for her transgression and her renunciation of desire and final capitulation to dominant moral codes. A key point of distinction between the Hollywood melodrama and the woman's picture lies in the fact that in the latter the story is told from the perspective of the central female character, inviting identification with the dilemmas she faces and sympathy for her eventual fate—hence the woman's picture's notorious tearjerking propensities.

If the classic Hollywood woman's picture is a subgenre of the Hollywood melodrama, it also has subgenres of its own. According to Mary Ann Doane, they include the medical melodrama, in which a traumatized or disturbed female character tells her story to a sympathetic (male) doctor (for example, *Possessed*, 1947); the maternal melodrama, whose plot centers on a mother-daughter relationship and which is typically narrated from the mother's point of view (*Mildred Pierce*, 1945); the love story, which focuses on impossible choices, misunderstandings, and consequent loss endured by a woman in love (*Letter from an Unknown Woman*, 1948); and the paranoid gothic woman's picture, in which the central character is troubled by fear and suspicion of the motives and behavior of her husband (*Secret Beyond the Door*, 1947).

Defined thus as a particular set of themes and rhetorics, and comprising its various subtypes, the Hollywood woman's picture enjoyed its high point during a relatively limited period of time, mainly during the 1940s. The two film versions of *Imitation of Life*, Fannie Hurst's (1933) novel about a white woman, her black female friend, and their respective daughters neatly bookend the genre's

classic era. While the plot of John Stahl's (1886–1950) 1934 adaptation centers on the kinds of issues that were to become the hallmark of the classic maternal melodrama, narrative viewpoint in the film is relatively unfocused and no clear point of identification emerges. On the other hand, the plot of Douglas Sirk's (1897–1987) 1959 remake edges away from maternal issues and moves towards concerns that dominated the 1950s family melodrama, which typically centers on, and constructs points of identification with, wayward adolescents (as in Vicente Minnelli's [1903–1986] *Home From the Hill*, 1960).

For a while, then, the woman's picture enjoyed a high profile in Hollywood's output, and during this period a number of Hollywood's foremost directors made at least one "weepie." Some of these directors are not associated with melodrama, nor indeed with female-centered plots of any sort (for example, Alfred Hitchcock [1899–1980], whose paranoid gothic woman's picture, *Rebecca*, was released in 1940). Others include Sirk, whose key contribution as a Hollywood director was to the family melodrama rather than to the woman's picture, but whose *Sleep, My Love* (1948) is also very much in the paranoid gothic mould, and George Cukor (1899–1983), best-known for his strong female characters in musicals and romantic comedies, who directed the woman's pictures *Gaslight* (1944) and *A Woman's Face* (1941). No Hollywood director made a career or a reputation directing woman's pictures, though; this was a reflection, undoubtedly, of the low esteem in which "women's weepies" were held in their time.

If the lifespan of the woman's picture was short, the genre had its predecessors as well as its successors. The capacious genre of melodrama has been a staple of popular cinema from its beginnings, and many of the earliest films featured female-centered plots or dealt in some way with "women's issues": motherhood (in D. W. Griffith's *The Eternal Mother*, 1912), for example, and doomed romance (in Frank Borzage's celebrated 1927 tearjerker, *Seventh Heaven*). Moreover, into the 1920s, a number of female directors specialized in pictures of this sort, most famously, in Hollywood, Lois Weber (1881–1939), whose often controversial social problem melodramas tackled such "women's issues" as divorce, child abuse, and birth control (*Where Are My Children?*, 1916; *The Hand That Rocks the Cradle*, 1917). However, while the female desire-transgression-renunciation plot was already a feature of many such films, their viewpoints and identifications are diffuse by comparison with those of the 1940s woman's picture, and their attitudes towards female transgression more unremittingly punitive.

In the 1950s and later, by contrast, the intensely female-centered plots and rhetoric that distinguish the classic woman's picture disappear, giving way, in stories of familial relationships, to films about the "generation gap" (as in Nicholas Ray's *Rebel Without a Cause*, 1955), disturbances and dysfunctions within the family (for example, Ray's *Bigger than Life*, 1956), and plots centered on male characters (as in Sirk's *There's Always Tomorrow*, 1956), about rekindled love between a married man and an old flame, told from the man's point of view. At the same time, the themes and rhetoric associated with the woman's picture largely migrated from cinema to television, in particular to social problem dramas and the soap opera. Where woman's picture themes still figure on cinema screens, they increasingly surface in films that are generic hybrids, such as *Thelma and Louise* (1991), which constructs a female-centered narrative viewpoint but within the conventions of a characteristically male-centered genre, the buddy movie. And to the extent that the family melodrama survives on the cinema screen, it has tended not to be female-centered in terms of either plot or rhetoric. Examples include *Terms of Endearment* (1983), *Ordinary People* (1980), and *Kramer vs. Kramer* (1979).

Where the woman's picture endures, it does so in the shape of the maternal melodrama. But even here, in films about the eternally troubled relationship between mothers and daughters, the woman's picture's distinctive characteristics are diluted. Such films may seem uncertain in their address, as, for example, in *Divine Secrets of the Ya-Ya Sisterhood* (2002), whose narrative viewpoint alternates, at times vertiginously, not just between mother and daughter, but between other characters as well. Alternatively, their plots lack believability in a contemporary setting: in *Stella*, a 1990 remake of King Vidor's 1937 *Stella Dallas*, for example, the protagonist's self-sacrificial renunciation of her daughter seems unnecessary, even ludicrous. Perhaps because it explores new territory by placing black women at the center of both plot and narration, however, Steven Spielberg's *The Color Purple* (1985) revives and renews many of the features of the classic woman's picture.

FILM THEORY AND THE WOMAN'S PICTURE

It was not until several decades after its heyday that the classic Hollywood woman's picture at last began to attract serious critical and scholarly attention; in fact, this much-denigrated genre has inspired some of the most significant advances of the past twenty-five years in film history, theory, and criticism. In the 1970s and 1980s, film critics who were also feminists began to interest themselves in the place of women in cinema—at first looking at women as characters in films and as filmmakers and later at women as spectators of films.

GEORGE CUKOR

b. New York, New York, 7 July 1899, d. 24 January 1983

The son of Hungarian-Jewish immigrants, George Cukor began his career directing plays on Broadway. In 1929 he moved to Hollywood, embarking on a fifty-year career in the course of which he directed more than fifty films, from his debut picture at Paramount, *Grumpy* (1930), to *Rich and Famous* (1981). Reflecting his background in the theater, many of Cukor's best-known films are adaptations of stage plays (such as *The Philadelphia Story*, 1940, and *My Fair Lady*, 1964) or are set in the world of actors and acting (including *Sylvia Scarlett*, 1935, *A Star is Born*, 1954, and *Les Girls*, 1957).

However, while Cukor's cinema work embraces a variety of genres, he is probably best remembered for sophisticated comedies like *Adam's Rib* (1949) and *Born Yesterday* (1950), with their trademark quirky, and very modern, heroines. Cukor worked with many of Hollywood's finest actresses (among them, most memorably, Katharine Hepburn and Judy Holliday) and female scriptwriters. (Ruth Gordon co-scripted the enduring Katharine Hepburn-Spencer Tracy vehicles *Adam's Rib* [1949] and *Pat and Mike* [1952].) This earned him a reputation as a "women's director."

Cukor's independent, acerbic, intelligent heroines are never less than interesting, and his films characteristically proffer a kind of feminine angle on the world. Yet they rarely identify fully with the woman's point of view, nor as a rule do they address themselves exclusively to a female audience. In this regard, Cukor has been likened to the American novelist Henry James.

In the 1940s, however, like many other Hollywood directors of the time, Cukor ventured into directing "woman's pictures"—family melodramas with "female-centered" plots, closely addressed to female spectators and audiences. *A Woman's Face* (1941), made at MGM, stars Joan Crawford as a nursemaid with a hideously scarred face who is eventually redeemed from a life of bitterness. *Gaslight* (1944), another MGM film and an example of the paranoid gothic woman's picture, stars Ingrid Bergman as an upper-middle-class Victorian wife whose husband (Charles Boyer) is methodically driving her insane.

Released in 1981, Cukor's last film, *Rich and Famous*—he was over eighty when he directed it—is a story of female friendship, featuring Jacqueline Bisset and Candice Bergen as college acquaintances whose difficult relationship survives many years and divergent life choices. As a remake of the 1943 Bette Davis-Miriam Hopkins vehicle, *Old Acquaintance*, the swansong of this veteran "women's director" fittingly pays homage to, and updates, the classic Hollywood woman's picture of the 1940s.

RECOMMENDED VIEWING

Sylvia Scarlett (1935), *Philadelphia Story* (1940), *A Women's Face* (1941), *Gaslight* (1944), *Adam's Rib* (1949), *Born Yesterday* (1950), *Pat and Mike* (1952), *A Star Is Born* (1954), *My Fair Lady* (1964)

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In contributions to analyzing the internal textual operations of films and to developing methods for interpreting films, some of these critics explored the potential for reading mainstream Hollywood films "against the grain," against the surface meanings they offered, producing interpretations that opened up a space for understanding women's engagements with films that, on the face of it, seemed to reinforce patriarchal attitudes towards women. Foremost among such films, of course, is the woman's picture, with its fictions of female desire, transgression, punishment, and loss. Could the female-centered narrative viewpoint that marks out the woman's picture, in eliciting identification with the protagonist and sympathy for her plight, undercut the characteristic storyline in which she is restored to her "proper" place? Could the text, at a subtextual or unconscious level,

George Cukor. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

generate contradictions that the film's eventual resolution could not contain?

In an essay on the relationship between melodrama and the woman's picture, Pam Cook has argued that, in exploring the conflicts faced by women in patriarchy, the woman's picture can never satisfactorily resolve these dilemmas, because it "must first posit the possibility of female desire, and a female point-of-view, thus posing problems for itself which it can scarcely contain" (p. 17). Thus, while the woman's picture brings to the fore the possibility of female desire, the conventions of the genre must at the same time seek to contain it. This conflict, it is then argued, disturbs the text of the woman's picture, which is marked by such "symptoms" as circular rather than linear narrative structure; "impossible" or implausible "resolutions"; multiple points of view; and themes of blindness, mental instability, and suchlike. In this sense, the woman's picture came to be considered the limit case of classical cinema under pressure, a point amply demonstrated in Cook's reading of the maternal melodrama *Mildred Pierce*, which tells the story of a troubled mother-daughter relationship and in whose closing scene the eponymous heroine (played by Joan Crawford) goes back to her less-than-satisfactory husband.

Alongside these advances in thinking on film's form and textual operations, film theorists began to consider what is distinctive about spectatorship in cinema. Following Christian Metz's exploration of the unconscious aspects of spectatorial engagements with films, Laura Mulvey advanced the concept of a gendered gaze and gendered spectatorship, thereby introducing the conundrum of the possibility of pleasure in cinema for the female spectator. In her 1987 study of "ideological stress" in the classic woman's picture, Doane takes up this idea, distinguishing between the woman's picture's subgenres on the basis of the kind of gaze, or mode of spectatorship, each elicits: in the medical melodrama, she argues, "the woman is most nearly the pure object of the gaze"; the maternal melodrama is marked by voyeurism; the love story by a narcissistic gaze; and the paranoid gothic by the "aggressivity ... of the look ... directed against" the woman (pp.178–179).

Doane shows that the woman's picture offers ample scope for drawing on concepts from psychoanalysis in analyzing classical cinema's rhetoric and modes of spectatorial engagement; and in relation more specifically to the woman's picture, her work raises a number of key questions. Does the woman's picture set up a specifically female, or feminine, position for the spectator? Does it provide some space for the free play of female desire, or does it simply document a troubling of patriarchally defined modes of subjectivity centered upon the figure of the woman? Questions about female spectatorship raised by the woman's picture have wide-ranging implications not only for film theory, but for the historical, social, and cultural study of the medium as well. Above all, they demand a distinction between, on the one hand, the idea of spectatorship as a description of the modes of (potentially gendered) subjectivity proposed by the operations of the film text—the "spectator-in-the-text"—and on the other, the idea of the social audience for films—the actual people, male and female, who go to the cinema.

It was a woman's picture that prompted a landmark exploration by feminist critics of all these issues: film texts, spectatorship, pleasure, genre, and gender. During the 1980s, the 1937 *Stella Dallas*, arguably the founding text of the classic maternal melodrama, was at the center of an extended debate in which it was suggested, among other things, that no identity can be assumed between a present-day feminist reading of *Stella Dallas* and the responses of female audiences in the 1930s. The debate foundered at the point at which this question of the social audience—and specifically the historical audience, the women who saw *Stella Dallas* in the 1930s—was raised, and this issue remained unresolved. The *Stella Dallas* debate thus prefigured a key problem facing film theory: the question of the function, and the address, of popular culture—specifically of genres within mainstream cinema—in relation to audiences, both past and present, male and female. What is the relationship

Ann Blyth, Zachary Scott, and Joan Crawford in the maternal melodrama,* Mildred Pierce *(Michael Curtiz, 1945).
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between the modes of subjectivity proposed by the woman's picture and the female audiences to which these films were marketed? How does the woman in the cinema audience, as a social subject, negotiate meanings proposed in the rhetoric of the film text?

GENRE, THE WOMAN'S PICTURE, AND THE FEMALE AUDIENCE

In its time, the Hollywood woman's picture was deliberately targeted at female audiences, and not just in terms of the films' "female-centered" subject matter and address. In fact, as Maria LaPlace contends, the textual attributes of the woman's picture draw on a wider women's culture, linking women's consumption of commodities with the commodification inherent in the star system. This, she argues, created a symbolic system in which women could try to make sense of their lives and perhaps even create imaginative space for resistance."

Thinking about the woman's picture as a genre, in other words, calls for conceptualizing films—texts—as nodes in a whole network of cultural phenomena that may include, for example, women's popular fiction, Hollywood studios' production practices (such as, say, scriptwriting), and the Hollywood star system, through to broader cultures of consumerism and femininity. The distinctive features of the woman's picture as a Hollywood genre of a certain period are shaped through its combination of historically-specific textual, intertextual and contextual attributes.

LaPlace tests this approach in a study of *Now, Voyager* (1942), a film based on the best-selling 1941 novel of the same name by Olive Higgins Prouty and

starring Bette Davis as an embittered, unattractive woman who eventually breaks free of the thrall of a domineering mother and finds a man she can love, settling finally for something less than the conventional happy ending. Drawing on a range of nonfilmic source materials, including studio pressbooks, fan magazines, film posters, and studio production files, LaPlace shows how, in the 1940s, this film participated in, and contributed to, cultures of femininity and consumerism. Through its particular intertexts of production and consumption, the woman's picture constructs cultures of femininity and consumerism.

This kind of study of the genre can be productively extended to take in the films' reception by real-life audiences as well—an approach that may demand attention to an even wider range of phenomena and source materials. A crude measure of a film's popularity can be readily obtained from box-office statistics, while the tone of critical and film industry responses can be gauged from contemporary reviews. So, for example, in a study of the production context and intertexts of *Mildred Pierce*, Albert LaValley notes that, while the film was a huge financial success on its release, it was far from being a hit with critics, who dubbed it a "tortured drama" and "another tear-sodden story of Mother Love" (pp. 50–51). The gulf between critics and box office neatly sums up the conundrum of the woman's picture: denigrated for its overemotional (that is, feminine) preoccupations and tone, it is also an immense draw for filmgoers.

How did contemporary audiences experience and relate to the woman's picture? The answer to this question remains something of an enigma. From the content and address of the films, from the ways they were marketed and promoted, from reviews, and even from box-office statistics, conjectures can readily be advanced. But even so, the actual experience of female audience members at the time is elusive. Sources of data are often patchy, inaccessible, difficult to interpret, unreliable, or simply nonexistent. Consequently, there are few in-depth accounts of historical audiences' responses to particular films or genres, while the creation of new data in this area is beset by numerous methodological, conceptual, and practical pitfalls.

Nonetheless, a few attempts in this direction have been made, including Jackie Stacey's *Star Gazing* (1994), a study conducted in the 1990s of British women's memories of cinemagoing in the 1940s and 1950s, and Helen Taylor's *Scarlett's Women* (1989), based on ethnographic research with fans of *Gone With the Wind*, in both novel (1936) and film (1939) forms. However, neither takes the woman's picture as its focus: Stacey is concerned more broadly with the female social audience, Taylor with a highly distinctive variant of audience involvement—fandom—and with a film that, by any version of the accepted definition, cannot be regarded as a woman's picture. Therefore, we know very little in any depth about the audience for woman's pictures at the time; consequently, there is ample scope for research in this area.

At the same time, however, social and cultural historians have achieved rather greater success in understanding the woman's picture as a form of popular culture and in assessing it in the context of women's history. The 1940s, the heyday of the woman's picture, was a crucial decade for women, in the United States as in many other parts of the world. In relation to the United States, for example, Andrea Walsh (1984) notes that in 1942 eleven million men left for war, the women they left behind took up new and challenging roles at home and at work. When they came back, the GIs found America was a transformed country. Its women had matured and expanded their horizons; and Hollywood was part of this female story of residual and emergent cultural currents.

Against this background, we can see how the 1940s woman's picture, in a key moment in women's twentieth-century history, enacts and constructs a struggle between female independence on the one hand and desire for security in home and family on the other. It is illuminating to note, for instance, that *Mildred Pierce* was released in the autumn of 1945, just as soldiers were returning home from war, at a time when a large number of working women felt guilty and confused regarding their new roles. As Walsh notes, Mildred's ambiguous reunion with her husband "might be seen as a parallel to that of the war wife and her GI mate" (p.131).

Studies in cultural history such as Walsh's aspire to be sensitive to the historical realities of the moment in which the woman's picture flourished as well as to the situation of its original audience, without lapsing into simplistic notions about films reflecting reality. In conjunction with work on texts, spectatorship, intertexts, and audiences, this sort of approach sheds light on the wider social and cultural factors involved in the rise of the woman's picture, and indeed in its demise, and lends depth to our understanding of the continuing transformation and hybridization of this important film genre.

SEE ALSO *Gender; Genre; Fans and Fandom; Feminism; Melodrama; Psychoanalysis; Reception Theory; Spectatorship and Audiences*

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Annette Kuhn

WORLD WAR I

Although not the first conflict to touch cinema, the Great War, from August 1914 to November 1918, was unprecedented in scale. The visual power of film, combined with the aural suggestiveness of music, endowed cinema with a unique social function during the war. In both documentary and fiction, the war rallied the film industry to produce mass entertainment, education, and, of course, propaganda, as the industry fell under increasing government control. By the end of the war, cinema had achieved prestige as an art form appealing to the middle classes through the new picture palaces. In Europe, however, the conflict placed previously dominant national cinemas such as those of France and Italy in stasis, in some cases never to recover. Others, such as those of Germany, Denmark, Sweden, and Russia, found the blockade of foreign imports surprisingly fortuitous in fostering distinctive new cycles of production.

PEACE OR PREPAREDNESS?

In the period of early cinema, the United States was primarily concerned with its domestic market, but from 1909 the commercial advantage of exporting film overseas became clear. Although Hollywood had successfully exported before 1914, the dominance it achieved a few years later was made possible by the war. France had been the world leader in film export, with Italy and Denmark close behind; indeed, France had been at the forefront of cinema's development, with pioneering filmmakers such as Georges Méliès (1861–1938) and the Lumière brothers (Auguste Lumière [1862–1954] and Louis Lumière [1864–1948]) and the world's number one film producer, Pathé. But when Pathé made an ill-timed move to concentrate on US distribution rather than production, France's grip on its internal market slipped, allowing 50 percent of films shown in 1917 to be American. In addition, the French film industry, like that of Italy when it entered the war in 1917, suffered from the shutdown of all cinemas and productions during the first months of the war. Once Hollywood's international distribution moved from London to New York, US film companies began to gain control of foreign distribution to Latin America and the Far East. The dwindling supply of film stock exacerbated problems facing the European film industry and affected others as far away as China. Suddenly an enlarged export market granted Hollywood more reliable profit margins; hence film budgets increased, giving Hollywood's often powerfully escapist product added international appeal. With Europe distracted, Hollywood began to organize its various independent studios into the vertically integrated industry that emerged after the war. By 1919 five major studios were in place: Universal (1912), Warner Bros. (1913), Paramount (1914), Fox (1915), and United Artists (1919), as well as the three component companies of MGM (1914–1917).

With the declaration of war in Europe, US opinion was divided, not least because it had close ethnic ties with all the parties involved. Despite calls from the United Kingdom and France for support, President Woodrow Wilson (1856–1924) chose neutrality over intervention and continued trade with the belligerent powers against a rising tide of attacks on American shipping. The first propaganda film to call for US intervention was J. Stuart Blackton's (1875–1941) *The Battle Cry for Peace* (1915). The oxymoronically titled film warned against complacency by depicting the destruction of major

American cities after the lowering of national defenses. The film received silent backing from the arms manufacturer Hudson Maxim.

Films calling for "peace" included Herbert Brenon's *War Brides*, based on the emotive vaudeville "playlet" by Marion Craig Wentworth and released in November 1916. Although set in an imaginary kingdom, the film was pointedly contemporary in showing its heroine commit suicide rather than bear children to be sacrificed in future battles. As an answer to Blackton's film, Thomas Ince's (1882–1924) celebrated *Civilization* (1916), under the advertising slogan "PEACE—The Battle Cry of Civilization," was another allegorical narrative with a war-mongering king. The king directs the engineer Count Ferdinand to wage submarine war—plainly referencing the 1915 sinking of the *Lusitania*—before the count converts to pacifism and sacrifices himself and his ship. After the count's resurrection to spread the message of peace, the king witnesses a vision of Christ foretelling the horrors of war, an image that borrows from the semireligious postcards popular during the war. This spiritualist iconography was highly influential on film both during and after the war, as evident, for example, in *The Four Horsemen of the Apocalypse* (1921), as the ghostly "resurrection" of Rudolph Valentino's soldier returns to his grieving wife.

"DO YOUR BIT FOR AMERICA"

The United States entered the war on 5 April 1917. President Wilson called on everyone to "Do Your Bit for America," and this included the film industry. At every level—helping with recruitment and fund-raising, making training films as well as inspirational fiction features featuring charismatic movie stars—cinema worked to align the nation to the political and social needs of the day. Producers, distributors, and exhibitors developed an approach of "practical patriotism," finding that business and patriotism could be mutually beneficial. The public was encouraged to attend not only for entertainment, but to participate in sweepstakes to win Liberty Bonds, thus offering the incentive of indirectly lining the pockets of Uncle Sam. Although only a minority of features directly referenced the war itself, the number of war-themed films increased over the course of the war, from eight in May 1917, when public opinion was predominantly antiwar, to fifty-four (many of which were prestige productions) at the time of the Armistice in August 1918.

Cinemas were frequently decked out with bunting or portraits of President Wilson to spark patriotic interest, while the singing of the national anthem and other patriotic songs, slide shows of local enlisted men, public lectures on war topics, and even the raising of colossal flags at every show fostered feelings of collective identity. For the third Liberty Loan campaign, the National Association of the Motion Picture Industry (NAMPI) distributed a film by Douglas Fairbanks (1918, 'Sic 'Em Sam') and over 17,000 advertising trailers and posters. NAMPI, established in July 1916, regulated the various sectors of the film industry and in May 1917 formed a War Cooperation Committee to further the interests of both the industry and the government. The Committee was advised on the latest guidelines on matters such as food conservation, and produced campaigns and short propaganda films. The studios sent out stars such as Mary Pickford (1892–1979) and Charlie Chaplin (1889–1977) to address the public while its members were attached to key departments and divisions of government and the armed forces. On 28 April 1917 *Motion Picture News* proudly reported that the serial queen Pearl White (1889–1938) had ridden a steel beam to the twentieth story of a New York building, unfurled an American flag in the breeze, and called for all young men to enlist.

The Committee on Public Information (CPI) was formed in April 1917, with the journalist George Creel as chairman, and with the Secretaries of State, War, and Navy as members. It functioned to sustain voluntary censorship and oversee the making, distribution, and exhibition of propaganda films, particularly through its control of export licenses. Thus if an overseas territory were found to be exhibiting German material, the threat of withholding the more popular American films could be used to gain cooperation. Additionally, 20 percent of any shipment of entertainment film had to consist of "educational" material. Although the committee's remit included "motion picture films and photographs," a new Division of Films was created in September that year. The eminent American critic W. Stephen Bush wrote to the British trade journal *The Bioscope* on 19 May 1917, describing his efforts to organize motion picture exhibitors across the southern states into "keeping the flame of patriotism burning brightly." Adding to the motivation behind such efforts were fears that Texas would become a "second Belgium" if Germany executed plans to invade from Mexico, whose civil war until then had been competing with the European war for US headlines.

Although the Famous Players-Lasky Corporation would not permit Cecil B. DeMille to travel to Europe to visit the front lines, D. W. Griffith (1875–1948) was granted statesmanlike authority there to shoot *Hearts of the World* (1918). The film, partly financed by the British government, told the story of a small French village beset by war; the crew made much-publicized visits to the trenches in France to record real-life action scenes that would be intercut with reconstructions. Billed as "A Love Story of the Great War," it became one of biggest films

of the period. In April 1918, a month after the premiere of *Hearts of the World*, the historian Francis Trevelyan Miller wrote to Griffith, hailing him as "the Greatest of War Historians." On 5 April 1918 the *New York Times* reported that, when the film was shown to an invited Broadway audience of critics and servicemen, the pastoral scenes before the coming of the war registered the most profoundly: "the theatre broke into applause just at some particularly beautiful landscape of rural vista." Making the film's propaganda angle clear, at the end of the screening Griffith himself stood to give a short speech, broken with emotion. The crowd then cheered footage of British and French leaders, whereas a "representation of the Kaiser was eagerly hissed." The following month Griffith, as president of the new Motion Picture War Service Association, was charged with the task of boosting the US war effort through sales of war bonds. However, the film was not as big a success as the British government had hoped. Audiences had grown tired of war films of any kind and instead sought information from newsreels.*Hearts of the World* was rereleased with a revised ending as a "peace edition" in 1919.

BRITAIN PREPARED

In the United Kingdom the need to continue with everyday life resulted in a business-as-usual approach by cinema managers, echoing the practical patriotism of the United States. In British theaters during the winter of 1915, audiences of uniformed men laughed at the broad comedy of pantomime one moment and sang melancholy war anthems, such as "Keep the Home Fires Burning," the next; in similar fashion, cinema's blend of reality with escapism was readily accepted. Movie theaters accommodated audiences seeking refuge from cold homes, offering an evening's entertainment and of course information about the war. They also raised funds for the war effort, as on Cinema Day, 9 November 1915, when the day's box-office takings were presented to the king and used to purchase fifty ambulances. Like the slide shows in the United States, local theaters also screened "Roll of Honor" films, greeted with both cheers and tears for those lost or wounded "over there." Many local scenes were particularly poignant. One film shown at the Imperial War Museum, London, specially shot for locals at the Tivoli Cinema in Grimsby, featured the "chums" of the Tenth Battalion Lincolnshire Regiment in training. The patrons were most likely unaware, when the film was shown on 4 July 1916, that the battalion had been wiped out on the first day of the Battle of the Somme three days earlier.

After protracted negotiations with the War Office, the first official propaganda film, *Britain Prepared*, was shown on 29 December 1915, complete with sequences in Kinemacolor, the world's first "natural" color process. Despite support from former President Theodore Roosevelt (1858–1919) and US government officials along with the Patriotic Film Corporation, the director Charles Urban faced significant opposition in America when promoting the film there because of its preparedness message. The first two official cameramen were also dispatched to the front at this time, and their first footage, screened early the next year, complemented the domestic character of "Topical Budget" shorts until that point. Initial objections to filming the conflict were driven by a distaste for what some saw as the working-class nature of cinema—thus lacking the sophistication appropriate to the endeavor—and the belief that tight media control had aided the Japanese during the Russo-Japanese war of 1904–1905. In February 1918 *Pictorial News (Official)*, under the auspices of Lord Beaverbrook's (1879–1964) Ministry of Information (MOI), replaced the "Topical" shorts. During the war 240 films and 152 issues of the official newsreel were released.

Film screenings, often amid the ruins of barns and outbuildings, became an increasingly popular entertainment among both Allied and German forces toward the end of the war. The British Mobile Cinema Unit, headed by Major A. C. Bromhead, brought films to audiences of up to nine thousand servicemen and women, with screenings projected using searchlight dynamos onto mobile, two-sided screens that toured around the four fronts of the war during 1916 and 1917. Smaller gatherings took place at hospitals, and footage was recut for different local audiences. Beaverbrook appeared in one edition of the newsreel *Pictorial News* (April 1918) inspecting a fleet of ten "Cine Motor-Cars," which were to be dispatched to "depict war truths in the villages." Under Beaverbrook, the style of *Pictorial News* films developed into a much more sophisticated and efficient narrative, with improved intertitles and more dynamic editing. Popular stars such as Ivy Close (1890–1968) were featured in shorts such as *Women's Land Army* (1917), calling for volunteers while declaring "weeds, like U-Boats, must be exterminated!" as female workers are superimposed on the cornfields before the image of Britannia appears at the end to pay tribute to her "toiling sisters." Films in other countries made use of similar tableaux, appropriating suitably iconic and relevant figures such as Joan of Arc. Cecil B. DeMille's (1881–1959) epic *Joan the Woman* (1917), for example, presented Joan as a transnational figure of unity and reconciliation for French, British, and American troops through a framing narrative set in a World War I trench.

The landmark British film of the period, however, was *The Battle of the Somme* (1916), the first and most successful of the three official "battle" features produced between summer 1916 and spring 1917 and one of the

KING VIDOR

b. King Wallis Vidor, Galveston, Texas, 8 February 1894, d. 1 November 1982

In a film career whose durability was unrivalled by almost any other director, by the early 1920s King Vidor had developed a reputation as a morally earnest director of meaningful, atmospheric pictures about ordinary people in extraordinary and often hostile environments.

Vidor's early years were steeped in the movies. As a teenager he filmed footage for the *Mutual Weekly* newsreels of US troops sent to the border during the Mexican civil war. He continued to sell material on a piecemeal basis while working as a clerk at Universal, submitting scripts under the pseudonym Charles Wallis. Vidor gained recognition writing and directing independent features with *The Turn in the Road* and *The Other Half* (both 1919), starring his wife, Florence. After short contracts with First National and building his own small studio, Vidor Village, which closed in 1922, Vidor worked separately with Louis B. Mayer and Samuel Goldwyn before working under the new Metro-Goldwyn-Mayer studio in 1924, a relationship that would last twenty years. By turning down *Ben-Hur* (1925), Vidor was able to direct the World War I epic *The Big Parade* (1925). With a budget of $245,000, it is estimated to have made over $15 million in a few years at a time when few films made over a tenth of that. The film consolidated his reputation for working to erode social barriers through powerful images of ordinary people, as with the character played by James Murray in *The Crowd* (1928), the film that earned the director the first of six Academy Award® nominations during his career.

Vidor's first sound film was the all-black musical drama, *Hallelujah* (1929). During the Depression, his socially aware film *Our Daily Bread* (1934) called for cooperative living. His "war, wheat, and steel" trilogy was completed with *An American Romance* (1944). After a few formula features Vidor was on form again, with the celebrated melodrama *Stella Dallas* (1937) and *The Citadel* (1938), a British film set in a Welsh mining town. In 1939 Vidor spent three weeks on the troubled shoot of *The Wizard of Oz*, notably directing the "Somewhere Over the Rainbow" sequence, one of cinema's most poignant expressions of personal isolation and the desire to escape. *Duel in the Sun* (1946), a huge hit, is a gloriously lurid western with an all-star cast.

In the 1950s he made fewer films; his epic Italian-American co-production *War and Peace* (1956) brought Oscar® recognition once again, but his directorial career ended with *Solomon and Sheba* (1959). In 1979 Vidor was recognized with an honorary Academy Award® for "incomparable achievements as a cinematic creator and innovator."

RECOMMENDED VIEWING

The Jack Knife Man (1920), *Peg o' My Heart* (1922), *The Big Parade* (1925), *The Crowd* (1928), *Hallelujah* (1929), *The Champ* (1931), *Our Daily Bread* (1934), *Stella Dallas* (1937), *Northwest Passage* (1940), *Duel in the Sun* (1946), *The Fountainhead* (1949), *Ruby Gentry* (1952), *Man Without a Star* (1955)

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Michael Williams

most successful and influential British films ever made. An estimated twenty million people saw the film within six weeks of its August release and the majority of the population soon after. Having the biggest impact in 1916 were sequences (subsequently believed to have been simulated) of men forsaking safety by going over the top of the trenches to engage the enemy (the origin of the idiom "over the top") and lingering images of the British and German dead. Audiences were shocked by the film's uncompromising images of war. *The Battle of the Somme* was shown around the world; in Canada, where the Department of Militia and Defense had called for

King Vidor. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

certain images to be censored early in 1915, some scenes of warfare were cut.

After *The Battle of the Somme*, Griffith's *The Birth of a Nation* (1915) was the most significant film of the period for British audiences. The film was shown only in theaters and not cinemas, sparking debate among exhibitors, who felt they were being squeezed out because the theater showings attracted a middle-class clientele that did not normally frequent the cinema.

Both Allied and German governments had interests in influencing the populations of neutral countries through control of exhibition venues, particularly in Holland and Switzerland and also across Scandinavia. In February 1918 the Société Suisse d'Exploitation des Films, effectively a field outpost of the CPI, warned Washington that German agents were penetrating the best picture-houses in the larger cities of Switzerland and sent back black lists of firms trading with Germany. The Société attempted to screen war films on behalf of the Allies, with some success in that *The Battle of the Somme* was seen by some 75,000 Swiss. The American CPI and British MOI formed a joint company to ensure that a sympathetic cinema, exclusively showing American, British, and French films, could be established in each major city in the country. The two bodies discussed whether the company should attempt to block all German product but agreed on a ratio of one-third German to two-thirds Allied. At the same time, material exported to such sensitive destinations was to be carefully censored so as not to play into enemy hands. For example, a commissioner warned the War Trade Board that Spanish audiences had interpreted one Pathé film as an accurate picture of life in New York, inadvertently serving as propaganda for the Germans.

EUROPE

Given its supremacy before the war, French cinema was perhaps the hardest hit in Europe. After the initial closure, cinema-going actually boomed in France during the war, theaters and other entertainment venues having been closed for the duration. As there was insufficient French material to screen, Hollywood imports, particularly adventure serials, began to dominate, as did their European imitations. As in the United Kingdom, authorities were slow to produce war material for the screen. It was left to private producers to gather material until the beginning of 1915, when an agreement was reached with the War Ministry allowing them to continue filming under supervision, resulting in more than five hundred shorts, particularly the official newsreel *War Annals*; from 1917 this newsreel was also distributed in Britain with bilingual intertitles. From January 1917 an Army Cinema Section produced all footage, which all cinemas were obliged to screen. A new generation of French directors emerged in August 1918, among them Abel Gance (1889–1981), who was granted permission to shoot footage of battle scenes for his acclaimed antiwar feature *J'accuse!* (1919). Billed as "the most romantic tragedy of modern times," the film tells the story of a soldier, Jean Diaz, driven to the brink of insanity by the memory of his comrades being slaughtered needlessly on the eve of the Armistice. Gance powerfully conveys his indignation at the loss of a generation that fell in battle by showing the war dead rising from their graves to bear witness to the living. Scenes of the real-life war injured parading past the camera (Gance was supported by various veterans' organizations), presenting their disfigured bodies and faces in stark close-up, are among the most powerful images to come from the war.

Having led the way in screen epics just before the war with films such as the internationally successful *Cabiria* (Giovanni Pastrone, 1914), Italy set the standard for fully realizing cinema's potential for visual spectacle and technical virtuosity, matched only by Griffith's *Intolerance* (1916). Only three months after Italy entered the war in 1915, the release of *Sempre nel cor la Patria!*

ABEL GANCE

b. Paris, France, 25 October 1889, d. 10 November 1981

Abel Gance was a pioneering and influential French writer, director, and producer known for his visual experimentation.

He made his screen debut in *Molière* in 1909, at the same time reluctantly accepting a job in a law office and hoping to make his mark on the stage. Struggling through poverty and illness, Gance set up a production company in 1911, and that year directed his first film, *La Digue*. Kept out of the war by continued illness, Gance achieved renown for his innovative optical effects (it is said that he introduced the close-up to French cinema) and mobile camera work as a director for the Film d'Art company with *Mater dolorosa* (*The Torture of Silence*, 1917) and *La Dixième symphonie* (*The Tenth Symphony*, 1918). These films were commercial and artistic successes, despite the concerns of his management that his visionary camera techniques were outlandish.

The most celebrated period of Gance's career began with his acclaimed antiwar feature *J'accuse!* (*I Accuse*, 1919), which was a hit across Europe and in the United States. After the death of his wife from influenza, Gance traveled to the United States to recover from his loss while also promoting *J'accuse!* across the nation. Despite the admiration of D. W. Griffith and the offer of a contract from Metro, Gance returned to France. His next film, *La Roue* (*The Wheel*, 1923), the story of a railway mechanic, won acclaim and would later be cited as an influence by both Jean Cocteau and Akira Kurosawa.

The six-hour *Napoléon* (1927), displaying technical virtuosity, is Gance's masterpiece. The film mustered a cast of thousands, choreographed across a panoramic screen. Gance's Polyvision triptych process involved the simultaneous projection of three adjacent cameras to produce often startling montage effects when presented in suitably equipped theaters. As with *J'accuse!*, which Gance reworked into a new sound version in 1938, the director obsessively revisited *Napoléon* throughout his lifetime, first adding stereo sound effects in 1934. The director's belief in the Polyvision format remained undiminished into the 1950s, its effect akin to the counterpoint of Greek tragedy, the emotional shock involving the spectator in the film experience.

Gance founded Les Films Abel Gance in 1933 but achieved little autonomy in his work and relied on international backing. Gance's early sound work affected his later reputation, not least because French critics were largely unsympathetic to silent directors who attempted to make the transition into sound. However, in 1979 *Napoléon* was meticulously restored and screened in London and then New York in its original format and with a new score. Living just long enough to witness the critical acclaim that ensued, Gance could be satisfied that his reputation, particularly in France, was finally being restored.

RECOMMENDED VIEWING

As Director: *Mater Dolorosa* (1917), *La Dixième symphonie* (1918), *J'accuse!* (1919), *La Roue* (1923), *Napoléon* (1927), *Le Fin du monde* (*End of the World*, 1931), *Un grand amour de Beethoven* (*The Life and Loves of Beethoven*, 1936), *J'accuse!* (1938), *Cyrano et d'Artagnan* (1963); As Writer: *La Reine Margot* (*Queen Margot*, 1954)

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Michael Williams

(*My Country is Always in my Heart*, Carmine Gallone, 1915) marked the beginnings of the popular patriotic genre. Depicting an Italian woman's heroic self-sacrifice, the film gained a realistic sense of destruction from being filmed amid the recently earthquake devastated region of Abruzzo. Increased censorship of the harsher images of the war facilitated the blending of patriotic with fantastical elements and collectivity being individualised into the heroic struggle of enduring popular heroes and warrior imagery that would be appropriated by the Fascist party after the war. *Machiste alpino* (1916) brought the superhuman Machiste of *Cabiria* returned to the screen to join the war effort. Comedies and epics were produced alongside more overtly propagandistic features such as

Abel Gance. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

La guerra e il sogno di Momi (*Momi's Dream and the War*, Segundo De Chomon, 1917), in which a young boy, after reading letters from the front, dreams of a war fought by puppets and of saving his father, whom he finds has returned upon waking. Another propaganda tale, *Come mori Miss Cavell*, related the cause célèbre of Germany's execution of English nurse Edith Cavell in 1915. The emotive theme was also exploited by other nations, such as the British *Nurse and Martyr* (Percy Moran, 1915) and US *The Woman the Germans Shot* (John G. Adolfi, 1918), while the death of a Belgian nurse, Gabrielle Petit, was depicted for the first Belgian war film to be made after the war, *La Belgique martyre* (*The Martyrdom of Belgium*, Charles Tutelier, 1919). At the end of the war, despite strong production and the foundation of the Unione Cinematographica Italiana, Italian film was now behind changed international tastes.

In Germany the cinema initially was deemed to be a lower form of art than theater, and thus the export market was undeveloped. However, the industry was expanding as the war began, not least because of the huge popularity of stars such as Henny Porten and the Danish Asta Nielsen. Indeed, there was a strong link between those two countries. Before the outbreak of the war, neutral Denmark's Nordisk was the world's second-largest producer of films, with distribution networks spanning the globe from Russia across Europe to the United States. However, as the company owned profitable first-run theaters within Germany—of which the German government would soon seize control, buying out its German subsidiary, Nordische Film GmbH, to set up Universum Film Aktiengesellschaft (Ufa)—its exports were deemed part-German and banned from many markets, from November 1915 including the United Kingdom, soon joined by France and Italy. The October Revolution in Russia in 1917 blocked further trade, leaving Scandinavia as the main remaining market. Denmark's increasing isolation prevented contact with developments elsewhere in film art, while dwindling production left only two of six film companies at the end of the war.

The private German firms Eiko and Messter-Film had produced newsreels from the start of the war, partly working as a consortium with other German companies. These were subsumed within the civilian Deulig (Deutsche Lichtbild Gessellschaft) company in 1916, promoting German culture and economic interests around the world. It was not until January 1917 that the German government established the military-controlled Bild-und Film-Amt (BUFA), charged with oversight of propaganda matters. Germany's isolation during the war resulted in increased domestic production, and the next step in the consolidation of production and state interest was to subsume BUFA into Ufa (Universum Film Aktiengesellschaft) in December 1917 with 25 million marks of state capital, with the aim of deploying film to facilitate German success in the war. Ufa was built up from smaller companies, with production based at Babelsberg. This move anticipated that, at the end of the war, as a private enterprise Ufa would adopt a strategy of vertical integration under the leadership of Erich Pommer (1889–1966) and thus achieve dominance over the market. During the Weimar Republic (1919–1933), the company would benefit from an influx of talented artists from the former Austro-Hungarian empire and Russia, producing one of the most artistically dynamic, and internationally influential, cinemas in film history.

In Russia the borders closed to imports as the country entered the war. As elsewhere, the imperial government prohibited cameras from filming the actual conflict until late in 1916. However, cinema became the most popular form of entertainment, with 150 million movie tickets sold in 1916 alone. Despite a shortage of raw stock for filmmaking, it could be said that World War I saved Russia's indigenous film industry, as it did Germany's. Whereas once screens had been dominated by the French Pathé and Gaumont companies, from 1913 to 1916 the number of Russian firms making films rose from eighteen to forty-seven. Russia's isolation enabled a distinctive national style to emerge, particularly in melodrama. Stars such as Ivan Mozzhukhin

Battle scene in King Vidor's* The Big Parade *(1925). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

(1889–1939) and Nathalie Lissenko (1886–1969) became hugely popular, and directors such as Yevgeni Bauer (1865–1917) produced work of world-class artistic quality. The Bolshevik Revolution changed everything as many personnel, including Mozzhukhin, fled the country. By 1919 the Russian industry was once again dominated by imports from Europe and the United States, with stars such as Charlie Chaplin becoming particularly popular. In the 1920s Vladimir Lenin's belief in cinema's primary importance for agitation and propaganda ("agitprop"), as well as for entertainment, fostered an influential and politically engaged generation of filmmakers, including Sergei Eisenstein (1898–1948), Dziga Vertov (1896–1954), and V. I. Pudovkin (1893–1953).

AFTERMATH

With the 1920s came the jazz age, providing distractions from events that for many were far from resolved. In Germany the social and psychological trauma caused by the war inspired the Expressionist movement. Contemporary anxieties were played out in the distorted, fantastical settings of films such as *Das Kabinett des Doktor Caligari* (*The Cabinet of Dr. Caligari*, Robert Wiene, 1920) and *Nosferatu* (F. W. Murnau, 1922). Although this style gave German films a distinctive national aesthetic, their imagery haunted other films, as in the labyrinthine sets of Universal's *The Phantom of the Opera* (1925) and, as portrayed by the British star Ivor Novello (1893–1951) (also the composer of the patriotic war song "Keep the Homes Fires Burning"), the "horror-haunted" protagonist of Alfred Hitchcock's *The Lodger* (1927).

More explicit touches of the war came in King Vidor's (1894–1982) landmark 1925 epic *The Big Parade*. One of the film's most haunting sequences shows a group of men slowly being picked off by German rifles

as they march through a French forest. Instructing a drummer to create a metronomic beat, the men pace in a "ballet of death," an effect Vidor requested that cinema managers reproduce during screenings. Although acclaimed internationally for its visual virtuosity, some British critics attacked the apparent unilateralism of the film in excluding the British "Tommy"; however, its commercial success was unprecedented. Paramount's *Wings* (1927) also made a big impact on audiences, who were by captivated by its realism, enhanced by sound effects blasting from behind the screen and extensive use of Magnascope. Paramount's Magnascope projection process, which effectively tripled the size of the screen at key moments, was used for other war films, including *Wings*, *Old Ironsides* (1926), the British drama *The Guns of Loos* (1928) and *All Quiet on the Western Front* (1930). The latter, Universal's adaptation of the best-selling 1929 German novel by Erich Maria Remarque (1898–1970), was part of a wave of antiwar narratives that appeared beginning in the late 1920s, including two of Britain's most powerful and underrated films of the early sound period, *Tell England* (1931) and *Journey's End* (1930). A war veteran himself, James Whale (1889–1957) directed the latter, both the original stage play and the film based on it, establishing what has been claimed as the missing link between the war and Universal's horror pictures. Whale made *Frankenstein* a year later, with its bleak landscape and the seemingly shell-shocked gait of the monster, clearly influenced by the war.

Cinema emerged from the war a mass cultural phenomenon. The studio system was consolidated in Hollywood and strengthened its grasp on world markets, war conditions having precipitated the end of French cinema's dominance and the rise of German cinema. Although stars in each country had embedded themselves as home-front personalities, an exodus of talent streamed toward America, not least from France; the French comedian Max Linder (1883–1925) left for a $5,000 weekly salary in Hollywood. Chaplin, whose comic *Shoulder Arms* (1918), released shortly after the Armistice, was now earning cinema's first million-dollar salary, a sign of how times had changed. Whereas isolation had supported the independence of cinema in Sweden during the war, the loss of directors Mauritz Stiller (1883–1928) and Victor Sjöström (1879–1960) to Hollywood afterward contributed to a fall in fortunes for Svenska, the leading company. War narratives would resonate during the interwar years on both an implicit and explicit level in all forms of cultural production, particularly in the 1920s, when the images of the war continued to shape cultural memory.

SEE ALSO *Propaganda; War Films*

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Michael Williams

WORLD WAR II

World War II began in 1939 and lasted until 1945. Dividing the world between the Axis Powers—Germany, Italy and Japan—and the Allies, led by the United States, Britain, and the Soviet Union, it was fought over numerous theaters in Western and Eastern Europe, the Mediterranean Sea, Africa and the Middle East, and the South Pacific and Southeast Asia. The war ended in Europe with the surrender of Germany on 8 May 1945 and in Asia when Japan surrendered on 15 August of the same year. More than fifty million people died during World War II as the consequence of genocidal acts such as the Holocaust, the US bombing of Hiroshima and Nagasaki, and the war's many military confrontations—the bloodiest taking place on the Pacific and European fronts.

The new technologies of war—atomic weaponry, jet aircraft, radar—contributed to World War II's effects on both military and civilian populations. Film technologies and film cultures likewise played significant roles. Although films were made during World War I, for both the Axis and Allied nations World War II was the first truly cinematic war: lightweight 16mm equipment was developed that gave unprecedented access to images of combat; world leaders Winston Churchill, Franklin Roosevelt, Joseph Stalin, Benito Mussolini, and Adolf Hitler all had personal projectionists who screened newsreels and documentaries as well as fiction films. And for both civilian and military populations on both sides of the conflict, film educated and entertained, communicated the progress of the war, and mobilized national feeling, as both Allied and Axis nations embraced cinema as a war industry.

FILM INDUSTRIES AND CULTURES OF THE AXIS NATIONS

The Nazis took control of the German government in 1933. After their defeat in World War I and years of economic depression, Germans were vulnerable to Hitler's rhetoric of nationalism and racial purity, which blamed Communists and Jews for Germany's social and economic problems. Joseph Goebbels, Hitler's minister of propaganda, was keenly interested in cinema. He oversaw the nationalization of the film industry, achieved over the next decade by acquiring controlling interests of German companies; in 1942 these holdings, as well as those of the Austrian and Czechoslovakian national industries, were consolidated in the Nazi-owned and -directed film company Ufa.

From 1933 onward, Goebbels took a personal interest in film production and previewed every film released. He consolidated governmental control further in 1936 by limiting film imports and banning all film criticism. Film criticism was replaced by *Filmbeobachtung* (film observation), wherein writers merely described content without comment on the quality. In addition, Goebbels endeavored to remove all Jews from the industry, as well as others with lives or beliefs unacceptable to Nazi ideology. Both Jews and non-Jews fled the German film industry in the 1930s.

Among those who sought refuge in Hollywood were directors Fritz Lang, Max Ophuls, Robert Siodmak, Billy Wilder, and Douglas Sirk and actor Conrad Veidt. Their influence on Hollywood film was as varied as their individual talents. But collectively, their impact was most notable in the translation of German expressionist

John Wayne in* Back to Bataan *(Edward Dmytryk, 1945). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

aesthetics to the American screen, particularly in those adult thrillers that postwar French film critics would dub films noirs for their characteristically dark worldview and shadowy urban milieu. Billy Wilder directed one of the first noirs, *Double Indemnity* (1944), whose charismatic criminal couple, snappy dialogue, and stark visual style were highly influential.

Despite Goebbels's fascination with and control over film as a tool of indoctrination, most Nazi-produced films were anodyne entertainment. They were so free of overt political bias, in fact, that captured German films were screened in the postwar Soviet Union as trophies of victory, despite the sharp repression of most aspects of public culture during the final years of Stalin's leadership. But while screens were largely filled with the same comedies and musicals popular before the war, Germany also produced propaganda films for domestic and international distribution. In the early 1930s a number of fiction films focused on the opposition of Nazis and Communists, characterizing it as a generational struggle in order to appeal to younger audiences. In *Hitlerjunge Quex* (*Hitler Youth Quex*, 1933), for example, a boy joins the Hitler youth despite the objections of his drunken Communist father; when his unsavory family life is replaced by the wholesome discipline of the Nazis, he gains a new identity and a new focus for his loyalty.

German also produced propagandist documentaries. Leni Riefenstahl directed the most famous of these, *Triumph des Willens* (*Triumph of the Will*, 1935) and *Olympia* (*The Olympiad*, 1936). Made to commemorate the Nazi Party congress in Nuremberg in 1934, *Triumph of the Will* was a major production, with sixteen camera crews and sets designed to highlight Nazi power. It celebrated Nazi iconography and rituals in sequences marked by geometric precision and grandeur, its modernist aesthetic used to imagine the Nazi state as a beautiful and powerful mechanism for war. Widely distributed in Europe, *Triumph of the Will* was never

shown in the United States, although a copy was held at the Museum of Modern Art. Americans first saw excerpts of Riefenstahl's film as sequences intercut into Frank Capra's documentary series, *Why We Fight* (1942–1944). Documenting the Olympic games in Berlin in 1936, Riefenstahl's *Olympia* was meant to demonstrate both Germany's cooperation with—and its superiority over—competing nations. However, stellar performances by non-Aryans, such as the African American runner Jesse Owens, qualified its ability to validate Nazi ideology.

Shortly before Hitler announced publicly what he termed the "final solution" to Germany's "Jewish problem" in 1941, Germany distributed some explicitly anti-Semitic films. One of the most popular was the historical epic, *Jud Süß* (*Jew Süess*, 1940). Its titular villain is a Jewish businessman who corrupts and destroys all who know him; in its climax he rapes the film's heroine and tortures both her father and lover. After the war, its director, Veit Harlan, would be the only Nazi filmmaker charged and tried for war crimes. He was not convicted, despite substantial evidence that the film was used to undermine popular opposition to the Holocaust. Made with the same purpose but with less box office success, *Der Ewige Jew* (*The Eternal Jew*, 1940) was a pseudo-documentary account of Jewish corruption and conspiracy throughout history. Alongside films that portrayed Germany's enemies as worthy of complete annihilation were those that promoted nationalism and militarism: *blut und boden* (blood and soil) dramas. The most lavish of these was the historical reconstruction, *Kolberg* (1945). Also directed by Harlan, it was an epic account of Prussian resistance to the French during the Napoleonic Wars; Goebbels was especially interested in the project and diverted Nazi troops from battle to work as extras in the film. It was released in 1945, but Allied bombing of Berlin prevented its being widely seen by German audiences.

After Germany surrendered it was occupied by the Four Powers—the United States, the Soviet Union, Britain, and France. They confiscated film holdings and decentralized the industry. Likewise, thanks to extensive lobbying on the part of the Motion Picture Association of America, the Occupation Statute of 1949 that created the Federal Republic of Germany also specified that no import quotas would protect its cinema from foreign—Hollywood—competition. Although there is some debate over just how much of the West German market Hollywood controlled after the war, it is clear that Hollywood took the opportunity to continue those distribution strategies declared illegal within the United States by the US Supreme Court's Paramount Decree of 1948, making West Germany a significant source of revenue. West German production was itself healthy but somewhat lackluster until the 1960s, when a new generation of young filmmakers rejected the generic entertainments of the past and called for a new German auteurist cinema.

Unlike the German film industry, Italian cinema during World War II remained for the most part privately funded. But Mussolini, like Hitler and Goebbels, recognized the significance of cinema to his political aims. His government provided support for production, and he kept close watch on all films produced. The majority of these, as in Germany, were pure entertainment: romances, melodramas, and comedies. The values of fascism were communicated primarily in historical epics, such as *1860* (*Gesuzza the Garibaldian Wife*, 1934) and *Scipione l'Africano* (*Scipio the African*, 1937), which provided opportunity to celebrate Italy's national pride and military prowess; overtly political films, however, were rare. Two exceptions were films made in honor of the Fascist Party's tenth anniversary: *Camicia Nera (The black shirt*, 1933), which dramatized the rise of fascism, and *Vecchia Guardia* (*The Old Guard*, 1934), which recounts a violent confrontation between fascists and socialists in 1922.

For the most part, mainstream Italian production favored screen fantasies with glamorous settings and situations, including romantic comedies and so-called "white phone" melodramas. The *La Canzone dell'amore* (The song of love, 1930) is characteristic of those films that set contemporary stories of emotional upheaval, love, and loss in brightly lit modernist interiors. Critics writing in journals such as *Bianco e nero* (*White and Black*) called for more realistic films to be made; in the early 1940s the aesthetic direction of Italian cinema began to shift. For example, Roberto Rossellini's documentary-influenced *La Nave Bianca* (*The White Ship*, 1942) anticipated neorealist cinema in its use of a hospital ship as its setting and medical corps staff and on-duty naval officers as actors. Likewise, Luchino Visconti's adaptation of James M. Cain's novel, *The Postman Always Rings Twice* (1934), titled *Ossessione* (1943), utilized regional settings and dialogue for its story of ill-fated love.

In addition to such aesthetic innovations, developments in Italy's film industry during the war would contribute to its postwar status in international film culture. The Venice Film Festival, which was inaugurated under Mussolini's leadership in 1932, became annual in 1935, was discontinued in 1942, and then revived in 1948 (it was interrupted by student protests in 1968; and, between 1969 and 1979, editions were non-competitive), would become a model for festivals begun in Cannes and Edinburgh in 1946 as well as those established during the 1950s in Berlin, Melbourne, Sydney, San Francisco,

London, Moscow, and Barcelona. These festivals showcased postwar European cinema and were vital to the development of an international art cinema. Also important to Italy's postwar role in international film culture was the development of Cinecittà. Located in the southern part of Rome and designed to house all aspects of filmmaking, it was officially opened by Mussolini in April 1937. During the war it was the hub of Italian production. After the war, when Hollywood sought means to profit abroad despite protective legislation that froze a percentage of its assets, Italy's ''Hollywood on the Tiber'' became a key site for international co–productions and runaway productions.

On the Pacific front, World War II was shaped by Japan's imperialist ambitions. First signaled by Japan's invasion of Manchuria in 1932 and confirmed by its invasion of China in 1937, those ambitions widened following the attack on Pearl Harbor in 1941 to include the entire Pacific as well as Southeast Asia.

With Japan's changing role on the world stage came significant changes in its film culture. Its film industry was one of the world's most successful and fully developed, largely consolidated in three vertically integrated companies that collaborated with one another to keep out competitors, including Hollywood. Yet despite the fact that the Japanese industry was unusually successful at competing with Hollywood, Hollywood film and film culture, along with Western fashions, jazz music, and modern dance styles, were important to the urban Japanese of the 1930s. All of this changed, however, when Japan joined the Axis Powers. Taking its cue from the Nazi use of cinema as part of Germany's plan for total war, Japan tightened its control over film content. American music, dancing, and fashions were banned from the screen; nationalist aims were given priority, and a censorship office was created to ensure adherence to new laws governing film content. Film's purpose was no longer simply to entertain, but to accurately represent Japanese national identity, values, and beliefs. In pursuing this goal, censors were alert to any omission or misrepresentation of Japanese culture. For instance, Yasujiro Ozu was the highly successful director of *shomin-geki*, stories of the everyday life of the lower classes. But his script for *Ochazuke no aji* (*Flavor of Green Tea Over Rice*, 1952) was rejected when he failed to include the traditional meal of red rice that wives fed to husbands departing for battle.

Japanese popular cinema of the 1930s included action-packed historical films (the *jidai-geki*) as well as a variety of genre films devoted to depicting contemporary life (the *gendai-geki*). These continued to be made but were increasingly directed toward the wartime goal of heightening national pride. During the early war years, the *jidai-geki* became less of an action genre and directed more toward depicting the power and grandeur of abstract values associated with military action, such as honor, duty, and self-sacrifice, as in *Abe ichizoku* (*The Abe Clan*, 1938). In the wartime epic *Genroku Chushingura* (*The 47 Ronin*), released in two parts in 1941, Kenji Mizoguchi recasts the familiar story in such a way that it focuses entirely on the nobility of sacrifice rather than on violence. The *jidai-geki* only recovered its fast-paced action orientation when young director Akira Kurosawa made *Sugata Sanshiro* (*Judo Saga*) in 1943.

An important extension of the contemporary focus of the *gendai-geki* came in the form of battle and home-front films. Early war films such as *Five Scouts* (*Gonin no sekkohei*, 1939) and *Tsuchi to heitai* (*Mud and Soldiers*, 1939) focused less on violence than on the more routine aspects of battle, less on individual heroism than the work of the collective, with a style reminiscent of newsreel footage. But, significantly, representations of battle changed as Japan's global role changed, and films became more jingoistic after Pearl Harbor. Thus, the post-1941 films *Mother of the Sea* (1942) and *Rikugun* (*The Army*, 1944) are marked by overt signs of national and militarist pride—displays of armaments as well as literal and figurative flag waving of various kinds. In these terms, the bravura displays of nineteenth-century martial arts in *Sugata Sanshiro* might be read as not only the result of Kurosawa's auteurist tendencies—of which more would be seen in the decades to follow—but also as a sign of changing attitudes toward combat during the 1940s.

While war films depicted the changing attitude toward militarism, home-front films consistently celebrated small victories of ordinary people who bear their burdens with good cheer and unquenched patriotism, as in *Hideko no shasho-san* (*Hideko the Bus Conductress*, 1941). As in the wartime cinemas of the United States, the United Kingdom, and the Soviet Union, home-front films are often a site for female heroism. However, distinct from those home-front films that focus on romance or maternal affection as an adjunct to or even a source of patriotic fervor for women, Japanese home-front films tended to downplay all relationships in favor of that between the individual and the nation. The exceptions were interethnic romance films, such as the hugely popular *China Nights* (*Shino no yoru*, 1940), which used heterosexual desire as a figure of Japan's imperialist ambitions: against the backdrop of war-torn Shanghai, a Chinese girl is rescued from squalor by a handsome Japanese officer and transformed from a headstrong and willful orphan to a dutiful—and typically Japanese—wife.

Following the US bombing of Japan and its consequent surrender in 1945, American forces occupied the

devastated country under the command of General Douglas MacArthur and his retinue, known as SCAP—the Supreme Commander of the Allied Powers. With the goal of remaking Japan in such a way that it would cease to be a threat to Western democracies, SCAP was especially interested in the film industry as a purveyor of cultural identity and as a potential tool for cultural change. In addition to censoring what it considered dangerous topics of militarism and nationalism in prewar and wartime film, SCAP encouraged film content that it considered useful to the cause of democracy, including screenplays supporting women's rights and opposing militarism. Considered a significant aspect of Japan's transformation, the film industry was supported by the United States, although steps were taken to break down its centralized character. A time of rapid change and expansion, the decade of the 1950s is commonly considered one of Japanese cinema's most successful, a time when the domestic industry prospered despite the hundreds of American films that flooded the marketplace. Certainly, it was an era when auteurs such as Kurosawa, Ozu, and Mizoguchi took their place as part of an international art cinema.

FILM INDUSTRIES AND CULTURES OF THE ALLIES: GREAT BRITAIN, FRANCE, AND THE USSR

Although the initial response to the outbreak of war in Britain in 1939 was to close all cinemas, they soon reopened and film attendance grew steadily throughout the war years. In spite of shortages, the reduction of studio space available for feature film production, and increased taxation and the consequent increases in ticket prices, World War II was a prosperous time for British cinema.

General trends in film attendance were recorded in a survey undertaken for the Ministry of Information called *The Cinema Audience*, which showed that film outstripped newspapers and books in its ability to reach large segments of the population. Thus, the ministry's Films Division organized a program of both theatrical and nontheatrical exhibition, utilizing commercial cinema circuits as well as such other venues as churches, canteens, and even railway stations.

Given that the ministry's purpose was propaganda and information, most of the films commissioned by the Films Division were documentaries, and its "five minute films" were designed to fit easily into a program of feature-film viewing. Their content varied from news to practical information, as in *When the Pie Was Opened* (1941), which used a variety of animation techniques to illustrate a recipe for making vegetable pie. But the Films Division also produced longer documentaries, such as what many consider the definitive document of the blitz, the Crown Film Unit's *Fires Were Started* (1943), directed by Humphrey Jennings. In some cases, it even funded commercial projects, such as Michael Powell's *49th Parallel* (1941), a film that explained "why we fight." Scripted by Emeric Pressburger, it also explained—by bringing the war to America's doorstep—why Americans, too, should fight: a small band of Nazis stranded in Canada have a series of ideologically charged encounters with a French-Canadian trapper, an ethnically-German religious community, and an English intellectual who studies Native American cultures. In each encounter the opposition between democracy and Nazi ideology is made clear. Featuring two bankable British stars, Leslie Howard and Laurence Olivier, as well as a strong dose of adventure, it made top box office in Britain and abroad.

Following the bombing of British cities in 1940 and 1941, filmmakers called for fewer war films because they believed that an exhausted public needed escape from battle. In 1942 the Films Division issued a statement regarding its willingness to balance production between war films and other types of propaganda, provided that the films produced were of a high quality and positively represented the British identity and the democratic way of life. Depictions of a popular war ensued, a war fought on a variety of fronts by a variety of ordinary British people. For example, *The Foreman Went to France* (1942) and *Millions Like Us* (1943) depicted the wartime experiences and contributions of factory workers.

The successes of wartime British cinema would carry over into the early 1950s. After Powell and Pressburger's success with *49th Parallel*, they continued to work together; one of their most popular wartime films was the portrait of military heroism, *The Life and Death of Colonel Blimp* (*The Adventures of Colonel Blimp*, 1943). Still making films together in the 1950s, they constituted one of the most important creative collaborations in British cinema.

France was invaded by Germany in June 1940. The Nazis occupied Paris while a right-wing French government was established in Vichy. At the beginning of the Occupation, all films screened for French audiences were German productions. Some proved popular, including the anti-Semitic *Jud Süß*, but French audiences preferred French films, so domestic production was resumed in 1941. The Germans invested heavily in France's film industry, considering it both good diplomacy—to demonstrate the benefits of cooperation—and an investment in the future of a German-controlled European film industry. In the absence of films from its main competitor, Hollywood, French film enjoyed greater profits in the Occupation era than it had garnered before the invasion. Meanwhile, in the unoccupied zone, the Vichy government formed the Comité d'Organisation

FRANK CAPRA

b. Bisacquino, Sicily, Italy, 18 May 1897, d. 3 September 1991

One of the most famous directors of the studio era—and one of the very few to have his name above the title—Frank Capra is best remembered today for a series of populist comedies he made in the 1930s, most notably *Mr. Deeds Goes to Town* (1936), *Mr. Smith Goes to Washington* (1939), and *Meet John Doe* (1941). Although his career before that was both prolific and varied, the comedies that pitted the little guy against corrupt institutions struck a responsive chord with Depression-era audiences.

Capra began his career in 1922, directing the independent short *Fultah Fisher's Boarding House*. Working his way into the industry, Capra became a comedy writer for both Hal Roach, for some of his *Our Gang* comedy shorts, and Mack Sennett, the recognized master of slapstick comedy. Capra then worked on three popular comedies starring the comedian Harold Lloyd, including *Tramp, Tramp, Tramp* (1926) and *The Strong Man* (1926). But the pair parted ways when Lloyd decided to direct his own films. In 1928 Harry Cohn, president of Columbia Pictures, then a struggling studio, hired Capra as a house director. Directing twenty-five films for the studio over the next ten years, nine of which were made in the first year alone, Capra rose to preeminence at Columbia.

The early Columbia films were in a variety of genres, but the perky comedy *Platinum Blonde* (1931), starring Jean Harlow, was a defining point in Capra's career. The film marked the first of eight collaborations with the writer Robert Riskin. One of their collaborations, *It Happened One Night* (1934), starring Clark Gable as a working class journalist and Claudette Colbert as a spoiled socialist who find themselves thrown together on a road trip adventure, swept the Oscars® and is recognized as one of the prototypes of the screwball comedy genre.

When the United States entered World War II, Capra joined the Army and produced a series of training films, the most important of which are seven collectively known as *Why We Fight* (1943–1945). Because Capra's Hollywood comedies were on one level entertaining pro-American propaganda, he proved adept at more overt political propaganda, bringing together a variety of cinematic techniques, clever editing, and a sure-handed manipulation of cultural iconography to sway Americans from their earlier isolationist stance and to motivate soldiers for battle.

After the war Capra's vision just as quickly seemed out of date, and he lost step with audiences. His later films failed to capture the success of his prewar work. Capra's major postwar film, *It's a Wonderful Life* (1946), reveals the director's loss of idealism and faith in the common man, as it requires the divine intervention of an angel to restore the hero's faith in American tradition and the masses.

RECOMMENDED VIEWING

Platinum Blonde (1931), *American Madness* (1932), *The Bitter Tea of General Yen* (1933), *It Happened One Night* (1934), *Mr. Deeds Goes to Town* (1936), *Lost Horizon* (1937), *Mr. Smith Goes to Washington* (1939), *Meet John Doe* (1941), *Why We Fight, 1: Prelude to War* (1943), *Why We Fight, 2: The Nazis Strike* (1943), *Why We Fight, 3: Divide and Conquer* (1943), *Arsenic and Old Lace* (1944), *Know Your Enemy: Japan* (1945), *It's a Wonderful Life* (1946)

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Barry Keith Grant

de l'Industrie Cinématographique (COIC) in 1940 to control film production. Both the scope of the COIC's distribution and its funding were limited, although it received support from the United States and Italy.

In both the Vichy and German zones during the Occupation, censorship of film content strictly forbade any mention of the war; furthermore, laws were passed in both regions to prevent the employment of Jews in the

Frank Capra. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

industry as well as the screening of pre-war films with Jewish actors. In both zones the dominant genres were comedies and melodramas designed to avoid all references to contentious political topics. The departure or imprisonment of French film talent meant that a new generation of French filmmakers emerged during the Occupation, including Jacques Becker, who was active in the resistance movement; Henri-George Clouzot; Claude Autant-Lara; Jean Delannoy; and others. The most significant of these new directors was Robert Bresson, who made his first film, *Les Anges du péché* (*Angels of the Streets*), in 1943.

Marcel Carné's *Les Enfants du paradis* (*Children of Paradise*, 1945) is undoubtedly the most famous film made during the Occupation. Like the "prestige" films made during the war, it was a costume drama with extraordinarily detailed settings and a multilayered narrative that created a densely textured world of nineteenth-century Parisian theaters and nightclubs. It shared with other productions of the Occupation, such as Jean Delannoy's *L'Eternal retour* (*The Eternal Return*, 1943), a sense of fatalism that scholars have read as a veiled response to the social and cultural changes brought by the Occupation.

After the Liberation ended the Nazi Occupation, numerous small production companies competed for France's market. In 1946 the prime minister signed an agreement with the United States to do away with pre-war quotas, freeing up the market for competition among French producers—and from Hollywood. Within the year it became clear that French cinema needed support and protection. The government created the Centre National de la Cinématographie to regulate production, promote French film internationally, and organize festival entries. France established new quotas for American films in 1948 and made new development funds for film available in 1953. Altogether, these responses to Hollywood's overseas expansion set the stage for a revival of the French film industry, the economic context in which the French New Wave emerged.

While the film industries of most combatant nations made significant aesthetic and industrial changes to meet the needs of war information and propaganda, Soviet cinema was already committed to the cause of indoctrination. Governed by the policy of Socialist Realism, its cinema from 1935 onward was entirely dominated by the needs and requirements of the Communist Party: formal experimentation was banned and films were designed to educate and to provide role models appropriate to Communist ideology. World War II did nothing to change this, although historian Peter Kenez has observed that the opportunities afforded by the war—to depict some of the real suffering of Soviet peoples as evidence of Nazi treachery and the need for vengeance—offered a degree of representational freedom not otherwise associated with Stalinist film.

Prior to entry into the war, the Soviets made a number of anti-Nazi films, including *Professor Mamlock* (1938), in which the life of a Jewish surgeon is destroyed by the Nazis. Despite ideological opposition to the Nazis, Stalin signed a nonaggression pact with Germany in August 1939 in an attempt to avoid invasion. The pact held Germany at bay until June 1941; by early 1942 areas west of Moscow were under Nazi occupation. The abuses suffered by those in this area would fuel much of the war-era film that followed, in which vengeance was a dominant theme.

The majority of these films were documentary accounts—or fiction films with strong documentary tendencies. The first newsreel appeared three days after the war began, and newsreels continued to be released every three days throughout the war, despite limited resources. The first documentary made from this newsreel material was *Nasha Moskva* (*Our Moscow*, 1941), which depicted the home-front preparation for siege undertaken by soldiers and civilians. Perhaps the most important documentary of the war was the one that followed, *Razgrom*

nemetskikh voysk pod Moskvoy (1942), which focused on German losses—its prisoners of war, its weaponry destroyed and discarded in the snow. Released in the United Kingdom and the United States under the title *Moscow Fights Back*, it won a New York Film Critics' award. In the documentaries that followed, Soviet filmmakers demonstrated a willingness to depict the pain and injuries of war unusual in World War II cinemas: its purpose was to stoke up Russian hatred of its enemy. For instance, in Alexander Dovzhenko's *Bitva za nashu Sovetskuyu Ukrainu* (*Ukraine in Flames*, 1943), he heightened the effect by intercutting captured Nazi footage—of smiling Germans—with images of suffering in the Ukraine.

Shortages plagued Soviet film production during the war and major studios were lost early on; when films could no longer be produced in Moscow and Leningrad, Mosfilm and Lenfilm moved to cities in Central Asia. In order to keep village soviets supplied with film during a time of limited resources, production shifted from full length to short films from 1941 to 1942; these were released in groups called the Fighting Film Collections. The shorts varied from documentaries to short dramas; the best known is called *Pir v Girmunka* (*Feast in Zhirmunka* 1941), directed by Vsevolod Pudovkin, in which a Soviet woman feeds a poisoned meal to the occupying army. In order to assure the Germans that the food is wholesome, she eats with them and dies; her body is discovered along with the enemy corpses.

From 1942 onward, feature-length production was again possible; the majority of these were war films, including a number that dealt with partisan warfare. The key themes in these films were the happiness of Soviet life before invasion, the brutality of the Nazis, and the consequent necessity for courage and vengeance on the part of both men and women. A number of films showed graphic violence against women and children, including *Raduga* (*The Rainbow*, 1944), in which a newly delivered mother is tortured, a newborn baby is killed, and a young boy who tries to bring food to a prisoner is executed. Home-front films, like partisan war films, often featured female heroes, but instead of directly fighting the evil Nazis, they struggled as civilians to support the war effort.

After the war's end, Soviet film production dropped precipitously; by the 1950s, only four or five feature films were released each year. The reason for this appears to be that under Stalin the political demands upon scripts were so strict that few could be completed.

HOLLYWOOD GOES TO WAR

Following World War I, Americans entered into a period of profound isolationism. The US government, despite the escalation of what Americans called the European War, would remain neutral until 1941. But with the founding of the Hollywood Anti-Nazi League in 1936, the Hollywood community politicized itself in advance of the government, a stance strengthened by the nearly complete elimination of the German market for its films. Without the worry of losing overseas profits, Hollywood from 1939 to 1941 released a number of anti-Nazi films, such as Warner Bros.' *Confessions of a Nazi Spy* (1939) and MGM's *The Mortal Storm* (1940). As a result, Hollywood drew fire from isolationist groups in the United States. This culminated in a congressional investigation led by an anti-Semitic Republican. senator from North Dakota, Gerald Nye; his accusation of "fifth column" or Communist sympathies in Hollywood would be resurrected after the war, during the House Un-American Activities Committee investigations between 1947 and 1954.

The Japanese attack on Pearl Harbor ended US neutrality—and the Nye investigation. The alliance forged between Washington and Hollywood as a result of World War II was unprecedented, as Hollywood had functioned from the 1930s onward as a voluntarily self-regulated industry under the aegis of the Production Code Administration (PCA), whose standards for morality were designed to allow the Hollywood film industry to avoid costly interventions by state censors. Immediately after Pearl Harbor, President Roosevelt made film into a war industry with the creation of the Office of the Coordinator of Government Films; additionally, in 1942 he formed the Office of War Information (OWI) to oversee all government press and information services, including motion pictures. Its domestic arm, the Bureau of Motion Pictures, was a liaison between the government and Hollywood. Through an often complex process of negotiation between Hollywood and these government bodies, the ideals meant to be incorporated into the war film—abstract values such as heroism, selflessness, and the need for cooperation, as well as the more specific concerns of the OWI such as the desirability of purchasing war bonds—were added to the values and beliefs already promoted by Hollywood. Endeavoring to follow the guidelines provided in numerous memos and booklets, Hollywood studios still made comedies, musicals, dramas, romances, and action-packed adventure films, but they did so on behalf of the war effort.

Combat films such as *Guadalcanal Diary* (1943), *Air Force*, (1943) and *Objective Burma* (1945) were based on real events insofar as they concerned themselves with actual places and combat initiatives, but their purpose was to engage and inspire their audience as much as to inform. In doing so, they characteristically depicted an ethnically mixed group of US soldiers, metonymic of

BETTY GRABLE

b. Ruth Elizabeth Grable, St. Louis, Missouri, 18 December 1916, d. 3 July 1973

Betty Grable sang and danced her way through Hollywood movies from the age of fourteen. After signing with RKO in 1932, her most memorable roles were as the perky co-ed in films like *Collegiate* (1936), *Pigskin Parade* (1936), *Campus Confessions* (1938), and *College Swing* (1938). Her career took off in the 1940s, when she signed with Twentieth Century Fox and starred in the Technicolor musical *Down Argentine Way* (1940). A series of colorful, light-hearted star vehicles followed, each the definitive escapist entertainment for American civilian and military audiences during World War II: *Moon Over Miami* (1941); *Footlight Serenade*, *Song of the Islands*, and *Springtime in the Rockies* (all 1942); *Sweet Rosie O'Grady* and *Coney Island* (both 1943); *Pin Up Girl* (1944); and *The Dolly Sisters* and *Billy Rose's Diamond Horseshoe* (both 1945).

The US Treasury Department noted that she was the highest-paid woman in America, having made $300,000 for the year 1946–1947. This was not too surprising, given that she was the star for whose legs Fox purchased an insurance policy for a million dollars with Lloyds of London in 1940. This was most certainly a publicity stunt to launch its newest star, but it forecast what was to be Grable's best-known role during World War II—that of a pin-up girl.

Pinups, which featured idealized photos or illustrations of beautiful young women, revealingly dressed or (occasionally) nude, shown in a full-body pose, were ubiquitous in World War II visual culture. Featured on playing cards, greeting cards, calendars, matchbooks, tacked up to the walls of barracks, even hand-painted on flight jackets and the noses of planes, they formed a persistent visual presence in the lives of American soldiers. A number of Hollywood stars—like Gene Tierney, Ava Gardner, and Veronica Lake—were popular pin-ups, but the most famous and the most reproduced pin-up image was undoubtedly Grable's 1943 bathing suit photo, showing off her legendary legs. Unlike many pinups, such as the well-known photos of Rita Hayworth in a negligee kneeling in bed or that of Jane Russell reclining against a haystack, the Grable pinup did little to signify a narrative or prompt a particular fantasy. Petite in her high heels, with an almost too-large cluster of blond curls on top of her head, Grable appeared inviting and yet wholesome, sexy but not overly glamorous. With good reason, she called herself "the enlisted man's girl." Grable's pin-up image was designed to accommodate the viewer's need to dream and escape. A pocket Venus and all-American everygirl, Grable's pinup was an accessible, and portable, piece of Hollywood fantasy.

RECOMMENDED VIEWING

Collegiate (1936), *Pigskin Parade* (1936), *Campus Confessions* (1938), *College Swing* (1938), *Down Argentine Way* (1940), *Footlight Serenade* (1942), *Sweet Rosie O'Grady* (1943), *Pin Up Girl* (1944), *The Dolly Sisters* (1945), *Billy Rose's Diamond Horseshoe* (1945)

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America's diversity, drawn together despite their differences by their patriotism—and by their hatred of a common enemy. In order to properly direct American hatred of its enemies, US combat films depicted Nazis as cold and efficient killers but tended to imagine the Japanese as bestial, subhuman—worthy of annihilation. Such simple representations of America's role in the war gave way, by its end, to more complex depictions of heroism, such as John Ford's *They Were Expendable* (1945), which withheld victory and emphasized values of tenacity and devotion to duty rather than unreflective assumptions of racial or national superiority.

Tenacity and devotion to duty were likewise central to homefront dramas. Generally speaking, these films constructed their representations of a cohesive nation—a homeland—around images of family and tended to identify the home front with the "good mother" who loves and protects. *Since You Went Away* (1944), an award-winning home-front drama, explored the life of a family that experiences the full range of privations and losses

Betty Grable in the 1940s. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

associated with the war; at the hub of the household, the wife and mother dispensed good sense and affection to both her children and others. The film was an epic-length, studio-era film at three hours, and the extended family and its friends, like the combat group, appeared as a microcosm of America, bound by a common cause—and by maternal affection.

Whereas combat films and home-front dramas leavened propaganda with entertainment, other features retooled the pleasures of musical and comic entertainment for the purposes of patriotism. Important to World War II musicals was the way that popular songs linked musical fantasy worlds to everyday life during wartime—an effect heightened in films about "putting on a show," such as *This Is the Army* (1943). This film is structured around Irving Berlin's compositions, including "God Bless America"—a patriotic song so popular that it became the alternative US national anthem.

Comedies allowed both military and civilian audiences to laugh at the strictures of wartime. When popular entertainers donned uniforms, the resultant fish-out-of-water comedies like Abbott and Costello's *Buck Privates* (1941) and Bob Hope's *Caught in the Draft* (1941) poked fun at military discipline—and those incapable of embracing it. Home-front comedies offered the opportunity to make jokes about shared experiences—such as housing shortages, the comic premise for *The More the Merrier* (1943).

In addition to the role played by studios, some of Hollywood's best directors took their talents to the military, including John Ford, who was the chief of the Field Photographic Branch of the Office of Strategic Services (OSS); John Huston, who was in the US Army Signal Corps; and William Wyler, who served as an Air Force officer. In their productions, they brought Hollywood storytelling techniques to bear on representations of key battles. One of the most effective was Ford's documentary, *The Battle of Midway* (1942), which offered an elegiac vision of America designed, like the combat film, to inspire as well as inform. Ford's remarkable technicolor combat footage, including the dramatic image of the US flag being raised in the midst of aerial bombardment, is accompanied by snippets of traditional folk music, intercut with narration meant to reflect the views of ordinary Americans.

Wartime cinema was not only accountable to the OWI's requirement to educate, inform, and inspire; it was also subject to the oversight of the Office of Censorship, whose responsibility was to clear foreign films for import and US films for export. While the OWI concerned itself with whether or not Hollywood's productions would help to win the war, the Office of Censorship was concerned with whether or not a film might benefit the enemy, either through breaches of national security or through impolitic representations of the US or Allied nations. Alert to any curtailment of already reduced overseas markets, Hollywood soon learned to avoid its once-commonplace comic ethnic types—at least of Allied nationals—and likewise to tread a fine line in representations of the US military in its service comedies, lest its films be blocked from foreign distribution for offering representations thought to endanger—or belittle—the war effort.

The work of the Production Code Administration was entirely separate from that of the OWI and Office of Censorship. However, when there was a clash between the goal of the OWI to inform the public regarding the purpose and progress of the war and that of the PCA to protect American audiences from representations it deemed immoral, the PCA moderated its stance, particularly in regard to screen depictions of violence. Prior to the war, the Production Code had required that combat be bloodless; but as other media such as photojournalism and radio delivered more graphic information to Americans than the Code allowed on screen, motion pictures came under pressure from their audiences and from the government to likewise provide more explicit

Frank Capra's wartime documentary* Why We Fight 1: Prelude to War *(1943) made effective use of cultural iconography.
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

representations. In 1943 Roosevelt, in response to advice from the OWI, urged the military to cease its policy of withholding the most brutal images of war from newsreel coverage, including images of both enemy and American dead. John Huston tested the limits of documentary reportage in his film *The Battle of San Pietro* (1945) and made what is perhaps the most moving of the US war-era documentaries, a graphic representation of the battle for a small Italian village in which over one thousand US soldiers were killed. After the war, explicit newsreel footage of Germany's concentration camps was shown nationwide at the request of President Dwight Eisenhower, despite the fact that its horrific images of the Holocaust violated the Code.

In qualifying the moral authority exerted by the PCA, the government tacitly acknowledged the existence of an audience rather different from the one specified by the Code, an audience to be brought into full partnership with the war effort—and the war's losses—rather than one to be protected from images that might inflame or disturb. In the late 1940s and through the 1950s and 1960s, Hollywood's relationship with its audience—newly prosperous and becoming rapidly more educated and suburbanized—would continue to change, one of many challenges the industry encountered in the postwar period.

SEE ALSO *Censorship; Documentary; France; Great Britain; Holocaust; Italy; Japan; Propaganda; Russia and the Soviet Union; Ufa (Universum Film Aktiengesellschaft); Violence; War Films*

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YIDDISH CINEMA

Yiddish cinema must be unique in the annals of world film history as the only manifestation of a major film-making enterprise not primarily associated with a "national" entity. We might say, at the very least, that Yiddish cinema was the first truly transnational cinema, but one which ironically and perhaps ultimately tragically lacked a foundation in a national setting, that is, in a nation or a unique, sovereign state. A transnational cinema without the national, Yiddish cinema represents the cinematic flowering of a people living in far-flung places on the globe, but who shared a culture that crossed boundaries of space and, as the years have gone by, of time. A true Yiddish cinema awaited the coming of sound, for its distinctive and defining characteristic seems intuitively to be the use of the Yiddish language. Nevertheless, as an expression of Yiddish culture (*Yiddishkeit*), one sees a burgeoning Yiddish cinema in the silent era, although it was indeed the sound cinema that created the masterpieces of this unique cultural and cinematic form.

THE ROOTS OF YIDDISH CINEMA

Yiddish was the primary language of the Jews living in the Pale of Settlement in the contested territory on the border between Poland and Russia before World War II. While Jews all over eastern Europe typically spoke the language of the "host" country in which they lived, Yiddish was the connecting current of Jewish secular life, the *mamaloshen* (mother tongue) of the people. But it was more than a language, it was a thriving culture that produced a body of literature—novels, short stories, poetry, plays—and a veritable way of being in the world—a world marked by anti-Semitism, poverty, and hardship. As Jews emigrated in unprecedented numbers from eastern Europe beginning in the 1880s—primarily to the United States, but also to Canada, the United Kingdom, Mexico, Brazil, and South Africa—they naturally took with them this culture of Yiddishkeit.

Primarily, the silent Yiddish cinema was concerned with documenting Jewish life in the *shtetlach* (small Jewish towns), and it was largely the product of Soviet and Polish Jews rather than US producers. The screenwriter Henryk Bojm created such films as *Tkies Kaf* (*The Vow* or *The Handshake*, 1924), *Der Lamedvovnik* (*One of the Thirty-Six Just Men*, 1925), and *In Poylishe Velder* (*In Polish Woods*, 1928) that were set almost wholly in the Jewish villages in the Pale of Settlement and dealt variously with aspects of anti-Semitism, Jewish mysticism, and fading tradition. In the new Soviet Union after the Russian Civil War, things seemed very promising for Jews, and in this atmosphere the works of the gentle ironist Sholem Aleichem proved particularly popular for Yiddishkeit cinema in films like *Der Mabul* (*The Deluge*, 1925) and the masterpiece of Soviet Yiddish cinema, *Yidishe Glikn* (*Jewish Luck*, 1925), which brought to life the author's beloved Everyman, Menachem Mendl. "Jewish Luck" is an ironic title, for everything this hapless but good-hearted man tries ends in failure. J. Hoberman compares the character, as embodied by star Solomon Mikhoels (c. 1890–1948), to Charlie Chaplin's lovable Tramp figure—an interesting comparison considering how often through the years Chaplin himself was claimed as Jewish. Many more films would be made in the Soviet Union throughout the silent era and into the sound era before the iron curtain of Stalinism fell on the region.

MAURICE SCHWARTZ

b. Sedikov, Russia (later Ukraine), 18 June 1890, d. 10 May 1960

If Edgar G. Ulmer is today the best-known of the Yiddish filmmakers, he notoriously did not speak Yiddish and his approach to the Yiddish cinema, polished and insightful though it is, lacks the raw power that one sees in the true masterpieces of Yiddish cinema, including Maurice Schwartz's *Tevye der Milkhiker* (*Tevye the Milkman*, 1939). One of many adaptations of Sholem Aleichem's beloved novel of the bedraggled dairyman and his attempts to marry off his numerous daughters, Schwartz's version is regarded by many as superior even to the blockbuster Broadway musical adaptation and subsequent film version, *Fiddler on the Roof* (1971).

Schwartz was a major star of the Yiddish theater long before the Yiddish sound film appeared. A founder of New York City's Yiddish Art Theatre in 1918, he always managed to combine commercial appeal with artistic pretensions. Schwartz brought major works of theatrical art to the Yiddish stage, from *The Dybbuk* to an adaptation of Chekhov's *Uncle Vanya*. While on tour in Austria, Schwartz appeared in the film *Yisker* (*Remembrance*, 1925), which was a flop. Despite his inexperience as a film actor, he took to both starring in and directing *Tsekbrokhene Hertser* (*Broken Hearts*, 1926). An adaptation of a play already over twenty years old, *Broken Hearts* attempted to be both melodrama and social criticism. Perhaps it was too old-fashioned, despite its melting-pot ideology. When it was re-released with a dubbed Yiddish soundtrack some years later, the ending was changed to reflect a more downbeat and old-fashioned value system.

With *Uncle Moses* (1932), a film version of a novel by Sholem Asch, Schwartz helped usher in the prestigious Yiddish talkie. Updated from Asch's immigrant tale to a contemporary Depression-era setting, the film found Schwartz concentrating solely on his acting, bringing to life an anti-hero who is redeemed by love. If not a triumph, the film accomplished what its directors (Sidney Goldin and Aubrey Scotto) and star had intended. With his directing and starring role in *Tevye*, Schwartz found his greatest triumph, one for the ages. With a liberal use of location shooting on Long Island and a minimalist *mise-en-scène* for the interiors, Schwartz accomplished something akin to the finest films of Oscar Micheaux—a film style that pays little heed to Hollywood norms, instead creating an approach that serves the material well on its own terms. A more downbeat (and scaled-back) version than the better-known *Fiddler on the Roof* the film holds on to its Yiddish roots with a passion that seems to foretell the events of the Holocaust.

In only its third year of existence, the National Film Registry in 1991 inducted Schwartz's *Tevye*. It was one of the very few non-English language films to be recognized by this Library of Congress board, which was established to preserve films deemed "culturally, historically, or aesthetically important."

RECOMMENDED VIEWING

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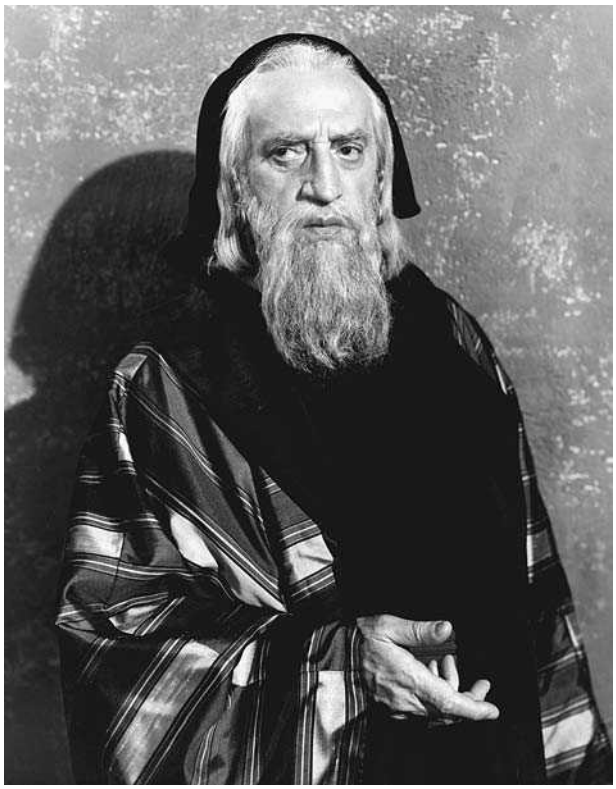
David Desser

THE GOLDEN AGE OF YIDDISH CINEMA IN THE UNITED STATES

The rich Yiddish cinematic culture of the United States owes part of its success to the work of Edgar G. Ulmer (1904–1972), whose four Yiddish films—*Grine Felder* (*Green Fields*, 1937); *Yankl der Shmid* (*The Singing Blacksmith*, 1938); *Di Klyatshe*, also called *Fishke der Krumer* (*The Light Ahead*, 1939); and *Amerikaner Shadkhn* (*American Matchmaker*, 1940)—are reckoned among the classics in the canon. Ulmer's status is partly owed to the fact that he also worked in Hollywood and that his Yiddish films betray, despite their low budgets, the Hollywood style and technical stamp of approval. With their shtetl settings, the films had an ambivalent relationship to their New World origins. Considering the overwhelmingly urban nature of immigrant American Jewry, *Green Fields*'s pastoral setting and homage to a life on the land speaks to just one of the ambivalences



Maurice Schwartz as Ezra, Herod's advisor, in* Salome *(William Dieterle, 1953). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

that American Jewry was experiencing. Alternately, Ulmer's *The Light Ahead* critiques, through its expressionist settings and the prejudice meted out to its handicapped protagonists, some of the stifling attitude and backwardness of the shtetls that so many American Jews had happily abandoned. Ulmer's final Yiddish picture, *American Matchmaker*, may also show some ambivalence about being in America, but its humorous confrontation with many issues facing ever-assimilating American Jewry reveals a now-happy accommodation with life in the New World.

The bias in favor of auteur directors should not repress the importance of stars to the transnational Yiddish cinema. The superstar of the Yiddish stage, Maurice Schwartz (1890–1960), made his Yiddish film directing debut with *Tsekbrokhene Hertser* (*Broken Hearts*, 1926), but it was his importance as an actor that carried this film as well as *Uncle Moses* (1932), important films about ghetto life. Another superstar was Moishe Oysher (1907–1958), whose own life as a cantor and singing star was a rags-to-riches, Old World-New World drama in itself, cinematically retold in *Dem Khazns Zundl* (*The Cantor's Son*, 1927). The famous sound smash *The Jazz Singer* of 1927 might also have been called "The Cantor's Son," and it, too, wrapped itself around the Old World-New World dichotomy. But the very differences between these two films might be said to encapsulate the distinctions between mainstream cinema about Jews and the Yiddish cinema addressed solely to Jews. For in the Al Jolson film, the battle between Old World and New, between liturgical music and jazz (popular music), firmly comes down on the side of the New World jazz-singing career. Jakie Rabinowitz may sing the "Kol Nidre" on Yom Kippur, but he then leaves behind this heartfelt tribute to the old ways for the resolutely New World rendition of "My Mammy," trading his Jewish costume for blackface. Not so in the Yiddish film. Not only does the cantor's son cling to the religious music of his training, but by film's end he not only rejects jazz singing, but the New World as well, returning to live in the Old Country. Since the vast majority of immigrant Jews remained in America, this film, one of the most expensive Yiddish productions to date, clearly spoke to a rising dissatisfaction with America, but one which played out only on screen.

Clearly, as American Jewry became ever more successful, and the most cinematically minded turned not to the Yiddish cinema, but to Hollywood, the lure of the shtetl proved irresistible to an ever-decreasing Yiddish-speaking American Jewish audience, leading to Maurice Schwartz's bittersweet masterpiece, *Tevye* (1939). Driven out of his home in the Pale of Settlement and rejecting his daughter who has married a Russian, Tevye leaves, not for the United States, as in *Fiddler on the Roof* (1971), but for Palestine.

Less star-driven, though often featuring well-known players of the Yiddish stage, were those examples of popular theatrical melodramas transferred, usually with little money and less artistry, to the screen, but the kind of films the film industry needs to keep cash flowing into production and out of exhibitors' turnstiles. Generational potboilers like *Der Yidisher Kenig Lir* (*The Yiddish King Lear*, 1936), *Vu Iz Mayn Kind* (*Where is My Child?*, 1937), and *Motl der Operator* (*Motl the Operator*, 1939), although they may be read as fears of economic uncertainty in the New World or the shame of one's Old World roots, have more in common with the overheated Hollywood maternal and family melodramas of the same period. And although there are a number of films set squarely in the tenements of the immigrant generation, such a film was already old-fashioned by the 1930s. And so, unlike the powerful American Jewish literature and Yiddish theater of the turn of the century and into the 1920s, the Yiddish cinema in America tended more to the nostalgic, the melodramatic, or the sometimes surprisingly bitter.

Rebecca Weintraub and Maurice Schwartz in* Tevya *(Schwartz, 1939), the film that inspired* Fiddler on the Roof *(Norman Jewison, 1971). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

THE GOLDEN AGE OF YIDDISH CINEMA IN POLAND

The ever-precarious situation of the Jews in Poland perhaps unsurprisingly led to the production of what is unquestionably the most artistically important of all Yiddish films: *The Dybbuk* (1937). The number of Jews in Poland was approximately equal to the number in the United States, and although less prosperous, they remained closer to their Yiddish roots. Thus, the number of Yiddish films produced in Poland almost equaled those produced in the United States, and it might be argued that artistically, films like *Yidl mitn Fidl* (*Yiddle with a Fiddle*, 1936), *A Brivele der Mamen* (*A Letter to Mother*, 1938), and *Mamele* (*Little Mother*, 1938), certainly were the equal of anything the better-funded American Jews could produce. With charming star Molly Picon appearing in *Yidl* and *Mamele*, Poland had an international Yiddish star to compete with the likes of Maurice Schwartz and Moishe Oysher. But it was the no-star *Dybbuk* that gave Yiddish cinema one of its major contributions to world film. Based on the best-known of Yiddish dramas, the film attempts in every way to become its cinematic equivalent—the most artistic and prestigious of all Yiddish films. And it largely succeeds. Its expressionistic sets built in Warsaw combine nicely with location shooting in Old World Kazimierz (which had become something of the preferred locale for the European Yiddish cinema, the archetypal shtetl), and the acting was appropriately theatrical for this story of other-worldly possession and Jewish mysticism. A marriage arranged between friends for their children as yet unborn takes a tragic turn through the intervention of a cruel fate and the young man's unforgiving nature. When the girl's father rejects the young man, whom he does not know is the promised groom, the young man turns to the mysteries of the Cabala to seek redress. Dying amidst his attempts to conjure dark forces to come to his aid, instead his tormented spirit takes over the about-to-be-wed bride.

Exorcism and death climax this dark, stylish, Yiddish version of the expressionistic nightmares that haunted the German cinema a decade earlier.

But it was not all doom-and-gloom in the Polish Yiddish cinema. Joseph Green's (1900–1996) *Yiddle with a Fiddle* was as charming a film as could be with its story of wandering klezmer musicians. Boyish Molly Picon (1898–1992) indeed plays a young woman who disguises herself as a boy as father and daughter become part of a troupe of entertainers. Acknowledged as a star vehicle for the thirty-seven-year-old superstar, the film was reckoned little more than a collection of favorite theatrical pieces fleshing out its episodic plot. The film's hugely optimistic ending seems to ignore rising anti-Semitic tensions in Poland, but its commercial success in Poland and across the globe bespeaks of an audience interested not in contemplating an ambiguous future, but in reveling in a nostalgic past.

Producer-director Green followed this smash success with *Der Purimshpiler* (*The Purim Player*, 1937), another story of wandering Jews, this time circus entertainers and jesters. Obviously little more than a reworking of *Yidl*, the film was a commercial disappointment. One theory brought up by J. Hoberman is that, besides the absence of Molly Picon, the film attempted to be too much of a crossover, removing some of the cultural specificity in its quest for a greater universality. A Yiddish film without Yiddishkeit seemed hardly the way to continue to produce a truly Yiddish cinema.

By the time a true Yiddish cinema appeared in the 1930s, many of the Jewish entrepreneurs of the cinema had already come, seen, and conquered the wider world of American film. For Hollywood—ruled by the likes of Louis B. Mayer, Harry Cohn, Jack Warner, Carl Laemmle, and Irving Thalberg—was already Jewish, but with Jews whose interest in Yiddish and a Yiddish cinema was nil. In this respect the Hollywood moguls are typical of much of assimilating American Jewry. The sad fact of the matter is that Yiddish cinema declined due to the elimination of its primary audience. In the United States, Yiddish theater and cinema did not extend its audience beyond the immigrant generation. In eastern Europe the thriving Jewish communities and the culture of Yiddishkeit came to a different end in the unprecedented mass murder of six million Jews, including 90 percent of Polish Jewry. Though the occasional Yiddish film appeared after the war, including Israeli productions, Yiddish cinema disappeared with the destruction of the audience that gave rise to it.

SEE ALSO *Diasporic Cinema; Poland*

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YUGOSLAVIA

A cinematic tradition in the lands inhabited by Southern Slavs has evolved under various political divisions, of which Yugoslavia covers the longest time span. The film legacy of the Socialist Federal Republic of Yugoslavia is also crucial to the formation of national cinemas of several states, such as Serbia and Montenegro, Croatia, Bosnia-Herzegovina, Slovenia, and Macedonia. The term "Yugoslavia," which came into use in 1929, designates here a territorial, linguistic, and cultural entity rather than a country.

Indigenous filmmaking in Yugoslavia emerged in the first two decades of the twentieth century, producing shorts, scenics, and documentaries often ethnographic in nature. Local pioneers included Karol Grosmann and Metod Badjura (1896–1971) in Slovenia, the Manaki brothers (Yanaki and Milton) in Macedonia, and Josip Karaman, and Josip Halla in Croatia. In Serbia, Svetozar Botorić (1857–1916), in collaboration with the French company Pathé, produced the first feature-length film, *Život i dela besmrtnog vožda Karadjordja* (*The Life and Work of the Immortal Leader Karadjordje*, 1911). Throughout the 1920s and 1930s, the establishment of several production companies—specializing mainly in documentaries and sporadic feature films—was not enough to create a film industry. Among the notable films of that period are the Serbian *Sa verom u Boga* (*In God We Trust*, Mihajlo Al. Popović, 1932), the Slovenian *V kraljestvu zlatoroga* (*In the Kingdom of the Goldhorn*, Janko Ravnik, 1931), and films by the Croat, Oktavijan Miletić (1902–1987), and the Macedonian, Blagoja Drnkov. A film industry in Yugoslavia emerged only after the World War II.

NATIONALIZATION OF THE FILM INDUSTRY

The formal beginning of state cinema in socialist Yugoslavia is dated 13 December 1944, when the Communist leader, Josip Broz Tito (1892–1980), established a film section in the state administration. The cultural significance of film was elevated through the centralization of the film industry which was governed by a number of federal committees between 1945 and 1951. Consequently, each republic was granted a film company (Jadran Film in Zagreb, Aval Film and Zvezda Film in Belgrade, Triglav Film in Ljubljana), and a film archive (Kinoteka, established 1949) and film school (Film Academy, established 1950) were opened in Belgrade. Films depicting the battles of Tito's partisans characterized the early films produced by the new regime. *Slavica* (Vjekoslav Afrić, 1947) is the first Yugoslav feature film and quite predictably deals with the conquests of the resistance. The glorification of the partisans gave way to films portraying the postwar reconstruction and the building of a new socialist state. *Živjeće ovaj narod* (*The Unconquered People*, Nikola Popović, 1947) and *Na svoji zemlji* (*On Our Own Land*, France Štiglic, 1948) on the one hand exemplify this period of state propaganda, but on the other reflect the innocent postwar enthusiasm of the nation. The Soviet-style socialist realism of the 1940s gave way, beginning in the 1950s, to more critical views of the socialist reality that reflected Yugoslavia's new political position in Eastern Europe.

A subgenre of Yugoslav partisan films emerged in the 1960s and enjoyed its highest popularity during the 1970s. Although films that glorified Tito's partisans, combining the pathos of the officially sanctioned war films with emotionally charged stories, had been made

since the end of the war, with time they acquired the attributes of a commercial genre. They began to emulate American Westerns in their emphasis on action and clearly defined forces of good Yugoslav partisans and evil Nazi soldiers. The portrayal of major battles of Yugoslavia's World War II served as excuses for making such films, including Veljko Bulajić's (b. 1928) *Kozara* (1962) and *Bitka na Neretvi* (*Battle of the River Neretva*, 1969). Predictable endings and stylistic simplicity made partisan films very popular with audiences, and some of them, such as *Otpisani* (*Written Off*, Aleksandar Djordjević, 1974), turned into television series. Tito's death in 1980 brought an end to this subgenre.

Yugoslav cinema received international recognition in the late 1950s through the work of a group of animators collectively known as the Zagreb School of Animation. They viewed animation as a form of abstract visual expression. Their experimental films were recognized for their humorous look at the paradoxes of modern life and parodies of other art forms while providing a profound look at the dehumanization, alienation, and other anxieties of contemporary society. The films relied on formal simplicity to convey intricate ideas. The school's achievements were crowned by an Oscar® awarded for *Surogat* (*Ersatz*, Dušan Vukotić, 1961). Writer-director Vatroslav Mimica (b. 1923), who made both animated and live-action films, received international acclaim for *Samac* (*The Loner*, 1958), *Kod fotografa* (*At the Photographer's*, 1959), and *Jaje* (*The Egg*, 1959). Other Zagreb animators of note are Nedeljko Dragić, Vladimir Kristl, Borivoj Dovniković, Pavao Štalter, Zdenko Gašparović, Joško Marušić, and Aleksandar Marks. Many films of the Zagreb school became classics of animated film and a major international festival of animation, held in the Croatian capital since 1970, established the city as a major force in world animation.

NOVI FILM

A tendency—rather than a film movement—called *novi film* emerged in the wake of the political and economic liberalization of Yugoslavia in the 1960s and 70s. While lacking a program or coherent aesthetics, *novi film* sought to free Yugoslav cinema from bureaucratic dogmatism and promote free expression and experimentation. Inspired by Italian Neorealism and various new waves in European cinema, the filmmakers rejected the dominant style of socialist realism, with its officially sanctioned optimism and patriotic education of the masses, opting instead for exposing the darker side of the socialist state with its corruption and hypocrisy. More radical filmmakers voiced open criticism of the Communist regime. They were called ''Black Wave'' by the censors, but later the name began to denote nonconformist film culture. Živojin Pavlović's (1933–1998) *Budjenje pacova* (*The Rats Woke Up*, 1967) and *Kad budem mrtav i beo* (*When I Am Dead and Gone*, 1967) exemplify the Black Wave together with films by Želimir Žilnik (b. 1942) and Bata Čengić (b. 1933).

The best internationally known of all Yugoslav directors is Dušan Makavejev (b. 1932). His early films—*Čovek nije tica* (*Man Is Not a Bird*, 1965), *Ljubavni slučaj ili tragedija službenice PTT* (*Love Affair; or the Case of the Missing Switchboard Operator*, 1967), and *W.R.—Misterije organizma* (*W.R.—Mysteries of the Organism*, 1971)—reflect both the thematic tendencies of the Black Wave as well as the modernist styles of the *novi film*. Forced to leave Yugoslavia, Makavejev worked abroad for nearly two decades but returned to Belgrade to shoot his *Gorila se kupa u podne* (*Gorilla Bathes at Noon*, 1993). Aleksandar Petrović (1929–1994) is another Yugoslav director who established an international reputation. His intimate *Dvoje* (*And Love Has Vanished*, 1961) and the partisan genre *Tri* (*Three*, 1965) established him as a leading voice of the *novi film*. Petrović's ethnographic *Skupljači perja* (*I Even Met Happy Gypsies*, 1967) was a great international critical and commercial success, and the politically charged *Majstor i Margarita* (*The Master and Margaret*, 1972) won top awards at the Venice Film Festival.

A noteworthy mark on Yugoslav cinema was left by a group of filmmakers who graduated from the Film and TV School of the Academy of Performing Arts (FAMU) in the Czech Republic. They became known as the Yugoslav Prague Group, with works characterized by meticulous attention to cinematic style and plots that combined drama and subtle humor. The most celebrated works of the group are *Samo jednom se ljubi* (*The Melody Haunts My Memory*, Rajko Grlić, 1981), *Okupacija u 26 slika* (*Occupation in 26 Pictures*, Lordan Zafranović, 1978), *Virdzina* (*Virginia*, Srdjan Karanović, 1991) and *Petrijin Venac* (*Petria's Wreath*, Karanović, 1980), *Tito i ja* (*Tito and I*, Goran Marković, 1992), and *Čuvar plaže u zimskom periodu* (*Beach Guard in Winter*, Goran Paskaljević, 1976) and *Bure baruta* (*Cabaret Balkan*, Paskaljević, 1998), along with *Otac na službenom putu* (*When Father Was Away on Business*, Emir Kusturica [b. 1954], 1985) and *Bila jednom jedna zemlja* (*Underground*, Emir Kusturica, 1995).

The Balkan conflict and breakup of Yugoslavia became the subject of some 250 documentary and feature films made by Yugoslav and international directors and was unprecedented in post-communist Eastern Europe. Theo Angelopoulos's *To vlemma tou Odyssea* (*Ulysses' Gaze*, 1995), Kusturica's *Underground*), and Michael Winterbottom's *Welcome to Sarajevo* (1997) were the most representative examples. The political changes and

DUŠAN MAKAVEJEV

b. Belgrade, Yugoslavia (now Serbia), 13 October 1932

Dušan Makavejev is one of the most controversial directors and screenwriters to emerge from the former Yugoslavia. Trained in both psychology and film, Makavejev began his career writing film criticism and directing shorts and documentaries. From the beginning, his films posed a challenge to the values of the socialist state. Openly provocative in his approach, Makavejev established himself as the most original member of the Yugoslav oppositional "Black Wave."

His first feature, *Čovek nije tica* (*Man Is Not a Bird*, 1965), is set in a small industrial town and depicts the affair of a visiting industrial specialist and a local hairdresser, while at the same time targeting the very fabric of socialist society, namely, its "shock workers," lack of individual freedom, social control, ritualistic propaganda, and hypocrisy. *Ljubavni slučaj ili tragedija službenice PTT* (*Love Affair; or the Case of the Missing Switchboard Operator*, 1967) has a similar thematic preoccupation but also foreshadows Makavejev's future films by foregrounding the sexual side of the affair between a switchboard operator and a rat exterminator. Stylistically, the film bears Makavejev's trademarks: nonlinear narrative, collage of associative images, documentary and pseudo-documentary footage, and "scientific" lectures by a sexologist and a criminologist.

Makavejev's breakthrough and international recognition came with *W.R.—Misterije organizma* (*W.R.—Mysteries of the Organism*, 1971), a film that he described as "a fantasy on the fascism and communism of human bodies, the political life of human genitals, a proclamation of the pornographic essence of any system of authority and power over others." Shot in the United States and Yugoslavia, the film juxtaposed a documentary on the life of Wilhelm Reich, including his theories of sexual repression and liberation, with a story of a young woman who tries to introduce "free love" in socialist Yugoslavia. Followed by controversy, the film was withdrawn from domestic distribution and shelved for sixteen years; also, Makavejev was forced to work abroad because of political pressures.

His next film, the international co-production *Sweet Movie* (1974), proved even more controversial because of its biting double critique of Western consumerist values and of the degeneration of Eastern European communism. The film's sexually explicit nature offended Western audiences and was denounced by many critics. Thematically, *Sweet Movie* resembles *W.R.*, but stylistically it explores the possibilities of Eisensteinian montage in combination with Belgrade surrealism. The film received almost no distribution and failed to launch the director's career in the West. Two of his subsequent projects, *Montenegro eller Paerlor och Svin* (*Montenegro*, Sweden, 1981) and *The Coca-Cola Kid* (Australia, 1985), were moderate commercial successes but did not match the critical achievements of his Yugoslav productions.

RECOMMENDED VIEWING

Čovek nije tica (*Man Is Not a Bird*, 1965), *Ljubavni slučaj ili tragedija službenice PTT* (*Love Affair; or the Case of the Missing Switchboard Operator*, 1967), *Nevinost bez zaštite* (*Innocence Unprotected*, 1968), *W.R.—Misterije organizma* (*W.R.—Mysteries of the Organism*, 1971), *Sweet Movie* (1974), *Montenegro eller Paerlor och Svin* (*Montenegro*, 1981), *The Coca-Cola Kid* (1985), *Manifesto* (1988), *Gorila se kupa u podne* (*Gorilla Bathes at Noon*, Germany, 1993), *Rupa u dusi* (*A Hole in the Soul*, 1994)

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Dušan Makavejev during production of* Montenegro *(1981). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

the emergence of independent countries were followed by the development of separate film industries, each with its own systems of film financing and distribution. Each country also became responsible for its film education and national film festivals and for the creation of film culture reflecting its national traditions.

BOSNIA-HERZEGOVINA

Bosnian feature film production began after World War II, and Sarajevo became a vital center of its film culture. Toma Janić (1922–1984) and Hajrudin Krvavac (1926–1992) were the most prolific directors throughout the 1950s and 1960s. In the late 1960s, former documentary filmmakers took the lead by contributing features in the *novi film* vein. Bata Čengić's (b. 1933) highly provocative, sarcastic look at Yugoslav society brought him to prominence but also earned official disapproval for his *Uloga moje porodice u svetskoj revoluciji* (*The Role of My Family in the World Revolution*, 1971) and *Slike iz života udarnika* (*Scenes from the Life of a Shockworker*, 1972). Boro Drašković (b. 1935) impressed critics with his debut, *Horoskop* (*Horoscope*, 1969), a small-town drama. Undoubtedly, the most acclaimed among Bosnian directors has been Emir Kusturica, who, ironically, distanced himself from Bosnia by maintaining a Yugoslav identity. Kusturica emerged during the 1980s in his native Sarajevo with coming-of-age films *Sjećas li se, Dolly Bell?* (*Do You Remember Dolly Bell?*, 1981) and the Cannes winner, *When Father Was Away on Business* (1985), as well as the critically acclaimed *Dom za vešanje* (*Time of the Gypsies*, 1989). In his early projects Kusturica collaborated closely with the Sarajevan poet and screenwriter Abdullah Sidran (b. 1944), who later wrote *Savršeni krug* (*The Perfect Circle*, 1996). Directed by Ademir Kenović, it was the first feature film produced in independent Bosnia. The Sarajevo Group of Authors (SaGA), formed during the siege of Sarajevo, chronicled the day-to-day life of the city and became the leading voice of Bosnian film when the conflict was over.

CROATIA

Although best-known internationally for its animation and documentaries, Croatia was also an important center of feature film production. Branko Marijanović (b. 1923)

and Fedor Hanzeković (1913–1997) were among the directors of the first Croatian films after World War II, most often war films or historical adaptations of literary classics. Beginning in the 1950s, Croatian film production came mostly from Jadran Film Studio in Zagreb. Branko Bauer (1921–2002), best known for his *Ne okreci se sine* (*My Son Don't Turn Round*, 1956), and Krsto Papić (b. 1933), the director of *Lisice* (*Handcuffs*, 1970), were the most prolific directors at the time. One of the best-known Croatian animators, Vatroslav Mimica (b. 1923), also became a successful director of live-action films. Veljko Bulajić (b. 1928), who was one of the favorite directors of the Communist regime, directed many films in Croatia, including the historical epic *Sarajevski Atentat* (*The Day That Shook the World*, 1975). History and ethics were the main preoccupations of the two Croatian members of the Yugoslav Prague Group, Rajko Grlić (b. 1947) and Lordan Zafranović (b. 1944), who received international recognition for visually striking dramas. However, after the war they continued their careers abroad. Branko Schmidt, Davor Zmegac, and Jakov Sedlar belong to the youngest generation of Croatian filmmakers, as does Vinko Brešan (b. 1964), whose satirical look at the ethnic conflict in *Kako je počeo rat na mom otoku* (*How the War Started on My Island*, 1996) and *Maršal* (*Marshal Tito's Spirit*, 1999) brought him immediate domestic and international recognition.

MACEDONIA

Macedonian film production since World War II has been centered around Vardar Films in Skopje. Although most of its output has consisted of documentaries and shorts, the studio has managed to release some forty feature films since 1947. *Frosina* (Vojislav Nanović, 1952) is considered to be the first Macedonian postwar feature. Many Macedonian films dealt with the nation's complex history. Throughout the 1950s and 1960s, Žika Mitrović (1921–2005) and Trajče Popov (b. 1923) made a number of films based on historical events. Local legends and rich folk traditions were also often used as sources of original stories. Ljubisa Georgijevski's (b. 1937) *Cenata na gradot* (*Price of the Town*, 1970) and *Planinata na gnevot* (*The Mountain of Wrath*, 1968) are good examples of this tendency. Other Macedonian directors of note prior to independence were Dimitrije Osmanli (1927–2006) and Kiril Cenevski (b. 1943). The most active during the 1980s and 1990s was Stole Popov (b. 1950), who came to prominence with documentaries about the Roma and several critically acclaimed features such as *Srećna nova, '49* (Happy New Year, 1949, 1986) and, more recently, *Gypsy Magic* (1997). Antonio Mitrikeski's debut, *Preku ezeroto* (*Across the Lake*, 1997), an interethnic love story, deserves a mention among a handful of films produced in the last decade. Milcho Manchevski (b. 1960) is the best known Macedonian director in the West, whose drama on ethnic rivalries, *Pred dozhdot* (*Before the Rain*, 1994), received worldwide distribution after winning the Venice Film Festival.

SERBIA AND MONTENEGRO

The largest and most politically influential republic of the former Yugoslavia, Serbia has had a well-developed film culture centered in Belgrade, including several production companies as well as national educational, archival, and publishing institutions. While films by Dušan Makavejev and Aleksandar Petrović are well-regarded in the West, Serbia has been home to many auteurs. Surrealist-inspired Puriša ĐorIević was a very prolific director, with some fifty features to his credit, and a major contributor to *novi film*, a tendency in filmmaking with its center in Belgrade. The directors representing the so-called Black Wave, Živojin Pavlović and Želimir Žilnik, were based there, as well as several members of the Prague Group who established themselves in the 1980s: Goran Marković, Srdjan Karanović, and Goran Paskaljević. Other directors of this generation particularly active during the 1980s were Miloš Radivojević, Jovan Aćin (*Bal na vodi* [*Hey, Babu Riba*, 1986]), Slobodan Šijan, Branko Baletić and Boro Drašković (*Vukovar—jedna priča* [*Vukovar—poste restante*, 1994]).

Film production as well as film culture in Serbia begun to flourish in the 1990s despite enduring periods of war and considerable destruction to its infrastructure. Many established directors returned to Belgrade to complete their projects, and a new generation of filmmakers began to emerge. They initially focused on documenting the interethnic conflict and the war but soon turned to fictional works concerned with the trauma of the Yugoslav breakup and the social and economic decline of Serbia. Srdjan Dragojević belongs to the youngest generation of Serbian directors who attracted critical attention. His *Lepa sela lepo gore* (*Pretty Village, Pretty Flame*, 1996) is a witty antiwar film. Other directors of note who successfully launched their careers during this period include Oleg Novković, Gorčin Stojanović, and Mirjana Vukomanović with her *Tri letnja dana* (*Three Summer Days*, 1997). In Montenegro, Levćen Film was responsible for most of the film production. Its first film, *Zle pare* (*Cursed Money*, 1956), was directed by Velimir-Velja Stojanović. Zdravko Velimirović directed *Dan četrnaesti* (*The Fourteenth Day*, 1960) and *Derviš i smrt* (*The Dervish and the Death*, 1974). Other noted Montenegrin directors are Boško Bosković, Milo Djukanović, and Živko Nikolić.

SLOVENIA

Despite its relatively small size, and with a population of less than two million, Slovenia developed a distinctive film culture within Yugoslavia and after gaining independence. Building on its strong cinematic tradition going back to the turn of the twentieth century, post-World War II Slovene cinema brought international recognition for Yugoslavia. In the 1940s and 1950s France Štiglic (1919–1993) won numerous awards at film festivals and Jože Gale (1913–2004) was recognized for his feature-length children's films. The "new wave" tendencies were best represented by Boštjan Hladnik (b. 1929) and Matjaž Klopčič (b. 1934), whose films rejuvenated Slovene cinema with new themes and interesting visual styles. Karpo Aćimović-Godina (b. 1943) is often considered the most original Slovenian director, with a number of masterpieces that include the avant-garde *Splav meduze* (*The Medusa Raft*, 1980). Throughout the Yugoslav period, Slovenian cinema maintained stability, producing from four to five feature films per year. Since gaining independence, Slovenian film production has centered around the Slovenian Film Fund. At least three films made in the 1990s deserve mentioning: *Felix* (Božo Šprajc, 1996), *Outsider* (Andrej Košak, 1997), and *Ekspres, Ekspres* (*Gone with the Train*, Igor Šterk, 1996). *Nikogaršnja zemlja* (*No Man's Land*, 2001), a Slovenian co-production dealing with the Bosnian war and directed by Bosnian director Danis Tanović, was awarded the 2002 Academy Award® for best foreign film.

SEE ALSO *Animation; National Cinema*

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Glossary

This glossary contains terms that appear in the *Schirmer Encyclopedia of Film* but are not necessarily defined on every occasion, as well as basic terms required for an informed discussion of cinema.

Above-the-line. Costs involved in the making of a film during the pre-production stage. These costs include the purchase of the property (literary source novel or play or original screenplay) as well as salaries for the director, producers, actors, and screenwriters, among others. See also **Below-the-line**.

Actualité, actuality. Phrase used by the Lumière Brothers to describe their first short films in the second half of the 1890s, comprising glimpses of daily life and famous events that mark the beginning of film history.

Aerial shot. A shot taken from an airplane or helicopter. Typically such shots function as sweeping establishing shots or detached perspective.

Anamorphic lens. A lens on a camera that compresses the width of an image to fit into the film's frame, and a lens on the projector that restores the image to its original width and normal appearance when projected onto the screen. The various widescreen systems such as CinemaScope, Warnerscope, and Panascope were all attained through the anamorphic system. See also **Aspect ratio, Widescreen.**

Anime. Japanese animation. Broad term referring to animation from Japan. Anime has distinctive graphic features that are different from other animation traditions, and often focus on the heroic, science fiction-tinged exploits of young people. Anime entered the mainstream of Japanese popular culture and achieved international popularity in the 1980s.

Aspect ratio. The ratio of the width to the height of the image, whether on screen or on the film strip. The standard aspect ratio is 1.33:1, which is referred to as the Academy ratio because it was officially adopted by the Academy of Motion Picture Arts and Sciences, although it has become the global norm. Anamorphic widescreen systems have used aspects ratios ranging from 2:1 to 2.7:1. 70mm films are projected with an aspect ratio of 2:2.1. See also **Anamorphic lens, Widescreen.**

Asynchronous sound. Sound that either anticipates or follows the action seen on the screen rather than being synchronous with it, or sound different from the action seen on the screen but related to it in another way, possibly thematic or metaphoric.

Available light. Light for a scene that exists without the addition of any artificially generated light: sunlight in exterior locations, or normal household or office lighting for interiors.

Back light. A light placed behind a subject, usually above, and in line with the camera. Backlighting provides a dramatic visual effect by giving a sharp outline or aura around the subject.

Back projection. See **Rear projection.**

Barney, sound barney. See **Blimp.**

Below-the-line. The expenses in a film's budget that accrue after shooting has begun and including post-production. These expenses include salaries for the various members of the crew, editing, lab work, and location costs such as equipment rental and catering.

Big close-up (BCU). See **Extreme close-up (ECU).**

Binary opposition. Term initially used in structuralist criticism to describe two conflicting aspects of a culture as expressed in cultural myths and texts. The concept is often used in analyses of genre films, which are frequently regarded as the contemporary version of cultural myth.

Bird's-eye shot, bird's eye view. See **Overhead shot.**

Blaxploitation. Term coined by the American trade paper *Variety* to refer to a cycle of feature films made from the late 1960s through the mid-1970s that were targeted specifically for black audiences. Blaxploitation movies tended to be action films with stereotyped characters and sensationalist plots featuring stories of crime and violence in the inner city. Although some blaxploitation films were made by black filmmakers, many had white producers and directors and imposed stereotypes on black representations.

Blimp. A soundproof camera housing or cover that muffles the noise of the camera's motor so it is not picked up by a microphone on the set. In the early sound period blimps were used because microphones were omnidirectional and could pick up the sound of the camera operating; this resulted in making cameras relatively immobile compared to the later silent period. Also called **barney** or **sound barney.**

Blind bidding. A practice employed by distributors to force an exhibitor to rent a film without it having been seen by the exhibitor. See **Block booking**.

Block booking. Distribution practice that forced exhibitors to rent groups of films, sometimes unseen, in order to get particularly desirable titles as part of a package. Block booking was discontinued in the US after the Supreme Court handed down its anti-trust Paramount Decision in 1948.

Blockbuster. A term referring to either a film that is particularly lavish or expensive to produce, or one that becomes extremely successful at the box office. The blockbuster as a concept began to emerge in the 1950s and 60s as a way for the film industry to compete with the more intimate style of television.

Boom. A lightweight pole for attaching a microphone to suspend above the scene and out of frame for sound recording, and which is used to change the microphone's position as the action moves. Also known as **crane**. A sturdier camera boom is used for a camera, mounted to a moving vehicle, that allows the camera operator to shoot from different heights and angles.

Boom shot. A shot made using a boom or crane. Also known as **crane shot**.

Box office. The actual financial returns generated by a given film, or more generally, the degree of financial success achieved by a film. Box office refers to money generated through ticket sales at cinemas as well as other ancillary markets such as DVD and video sales and rentals and television rentals.

Canted angle, canting. See **Dutch angle**.

Cel. A process of animation in which images are painted on thin sheets of cellulose acetate or other clear plastic. A series of such cels, each with slight differences in the image, is superimposed on a painted background and photographed one at a time to achieve the effect of motion. This technique is most commonly used in animated cartoons.

Cinéma vérité. A style of observational documentary that uses available lighting, fast film stock, and a minimum of unobtrusive equipment, especially the hand-held camera and portable sound recording equipment, to record profilmic events as they unfold. But rather than the fly-on-the-wall approach of unobtrusive observation, as in American direct cinema, vérité filmmakers both provoke and participate with the subjects they film.

Cinematic. Term to describe texts that have qualities associated with film or are unique to cinema as a medium. Some films are more cinematic than others because of their noteworthy use of editing or camera work, and the term can also apply to works in other media, such as novels, that have stylistic similarities to film.

Classic cinema, classic narrative cinema. The dominant style of mainstream feature filmmaking. The classic style employs continuity editing to advance the story and also to encourage identification with characters. Because the style is characteristic of Hollywood movies, and because Hollywood dominates the world's film markets, it is sometimes called classic Hollywood cinema.

Click track. A sound track on which a series of clicks have been recorded, used to get the exact tempo for the post-recording of music to accompany a film. The click track is usually listened to with earphones by the musical conductor.

Close-up (CU). An image in which an object or one part of the human body, usually the face or hands, fills most of the frame. Close-ups are often used to isolate details from the surrounding environment for emphasis and to direct the viewer's attention to a particular detail or an actor's expression.

Closure. In the context of a film's narrative, the extent to which a story's ending reveals the consequences of the major action and resolves its various dramatic conflicts. A film with closure leaves viewers with no unanswered questions about the fate of the major characters or the consequences of their actions. Closure, usually in the form of an upbeat or happy ending, is considered a convention of Hollywood or mainstream cinema.

Continuity, continuity editing. Film editing that maintains a sense of uninterrupted and continuous narrative

action within each scene, maintaining the illusion of reality for the spectator. Because it seeks to be seamless, continuity editing is often referred to as **invisible editing**.

Convention. In any art form, a frequently used technique or content that audiences accept as standard or typical in that tradition or genre. Conventions are an essential part of any genre, from the gunfighter who dresses in black in the classic western to the femme fatale of film noir, from the excessive stylistics of melodrama to the dark shadows and tight framing of the horror film.

Cookie. A sheet of some opaque material that either has holes or patterns cut out so that light will shine through forming patterns of shadows when held in front of it.

Counter-cinema. A term that refers to films that somehow challenge or subvert the codes, conventions and/or ideology of mainstream cinema. Films considered to be works of counter-cinema often engage in distanciation and deconstruction. In the 1970s feminist theory took a particular interest in the idea of counter-cinema, arguing that mainstream film is a patriarchally constructed way of seeing and that a feminist counter-cinema thus has the potential to dismantle a masculine gaze.

Cover shot. See **Establishing shot.**

Crab dolly. See **Dolly.**

Crane. A mechanical arm-like trolley used to move a camera through space above the ground or to position it at a place in the air. A shot taken from a crane allows the camera to vary distance, angle, and height during the shot. Also known as **boom**.

Crane shot. A shot made using a crane or boom. Also known as **boom shot**.

Crawl, crawling title. A type of film title, credits or written text, as at the beginning of *Star Wars* (George Lucas, 1977) that looks as if it were moving slowly across the screen either vertically or horizontally. Also called **creeper title**.

Creeper title. See **Crawl, crawling title.**

Crosscutting. In editing, the alternation of shots from at least two different scenes, usually implying that the multiple events are occurring in different spaces but transpiring simultaneously. As well as temporal simultaneity, crosscutting can also imply thematic comparison or contrast. Also called **intercutting** or **parallel editing.**

Cut. The most common type of film editing, which is a direct change from one image to another. As a verb, the word means to eliminate footage or scenes in the process of editing, or the director's signal for stopping the camera during a take.

Cutaway. A shot that briefly interrupts the main narrative or temporal flow of events to show something else. They are used to reveal what characters are thinking or to show what they see, as in a reaction shot, to provide a transition between sequences, to comment on action, or to avoid showing something that may be considered objectionable, such as sex or violence. Cutaways are commonly used in observational documentary to hide jump cuts that eliminate parts of profilmic events.

Cycle. A brief but relatively intense period of production within a particular genre in which the individual films share a particular approach, as in the spectacular disaster films of the 1970s.

Dailies. See **Rushes**.

Deep focus. A style of cinematography that has great depth of field, keeping the foreground, middle ground, and background planes in focus simultaneously. In standard motion picture photography, shallow focus emphasizes one plane of depth in the shot, which is generally the plane where the action occurs. Deep focus is often associated with realism as it preserves spatial relations among actors and objects and requires less manipulation of time and space through editing.

Depth of field. The area or plane that is in focus in any given shot. Lenses of different lengths have different depths of field; greater depth of field is obtainable with wide-angle lenses.

Detail shot. See **Big close-up (BCU), extreme close-up (ECU).**

Dialectical montage. Soviet filmmaker Sergei Eisenstein's term for his approach to thematic montage, which was based on Karl Marx's theory of history and class struggle. Eisenstein argues that montage arises from the collision of independent shots rather than their continuity, creating new ideas not contained in any of the individual shots alone. Dialectical montage tends to interrupt the seamless flow of narrative continuity. Also called **intellectual montage**.

Diegesis, diegetic. Term referring to the fictional world created by a narrative in any text, including film. Useful for distinguishing between textual elements that belong to that fictional world, and those non-diegetic elements that exist outside it, such as a musical score.

Direct cinema. Type of observational documentary practice developed in the United States during the 1960s in which events are recorded as they happen, without rehearsal or reconstruction. Unlike cinéma vérité, direct cinema sought to be as unobtrusive as possible, employing long takes and minimal editing. Direct cinema films also eschew a Voice-of-God narration, a technique associated with the more explicit rhetorical manipulation of the earlier Griersonian style of documentary.

Dissolve. A transitional device in which one shot appears to fade out as the next shot fades in over the first, eventually replacing it altogether. Dissolves are commonly used to suggest change of setting or a longer lapse of time than typically implied by a straight cut. For this reason they are often used to begin and end flashbacks. Also called **lap dissolve**.

Dolly. A platform on wheels most often used to move the camera and camera operator around while filming to allow for smooth motion of the camera. In a tracking shot, the dolly is mounted on rails to allow for smooth changes in the distance of the camera to the subject within the same shot. As a verb, the word describes the action of moving the camera on such a platform while filming. Also called **crab dolly**. See also **Tracking shot**.

Dolly shot. A shot made using a dolly. There are both forward dolly shots and reverse dolly shots. See also **Tracking shot**.

Dominant cinema. See **Mainstream film**.

Double bill, double feature. A screening of two feature films for a single admission price. The double feature began during the Great Depression to maintain audiences, and by the 1940s had become standard practice. The rise of the double feature spurred the development of B movies, which were made quickly and had relatively short running times, to fill out the bill with more desirable A features.

Dutch angle. A tilted shot, making the vertical and horizontal lines within the image appear at an angle in relation to the film frame. Also called **canting** or **canted angle**.

Establishing shot. A shot, usually at the beginning of a scene, that situates where and sometimes when the action that is to follow takes place before it is broken up through editing. Establishing shots make clear the spatial relations among characters and the space they inhabit. Establishing shots are usually long shots (LS) or extreme long shots (ELS), although not necessarily so. Also known as **cover shot**.

Ethnographic film. Anthropological documentary that seeks to present and describe other cultures with a minimum of interpretation. The use of cinema for purposes of explicit cultural investigation was pioneered by anthropologists Margaret Mead and Gregory Bateson in New Guinea and Jean Rouch in Africa.

Extreme close-up (ECU). More selective framing than a close-up, showing only part of an object filling the frame. In terms of the human figure, a big close-up would isolate part of the face such as an eye, the nose or the mouth. Also called **big close-up (BCU)**.

Extreme long shot (ELS). A panoramic exterior view from a distance even greater than that of the long shot or establishing shot. Unlike these shots, the great distance of the extreme long shot often dwarfs human figures rather than situates them for the viewer.

Eye-level shot. A shot in which the camera is positioned 5-6 feet above ground level, representing the point of view of an observer of average height.

Eyeline match, eyeline cut. A standard technique of continuity editing in which one shot appears motivated by a preceding shot of someone looking out of frame, as if to imply that the second shot is what the character is looking at. Also known as **match cut**. See also **Point-of-view shot**.

Fade, fade-in, fade-out. The gradual disclosure or obscuring of an image as the screen becomes progressively illuminated (fade-in) or darkened (fade-out). Fade-ins are usually preceded by a moment of darkness with no discernible image, fade-outs followed by darkness. They are most often used to indicate the passage of time or change of location within a narrative, as in the transition between scenes. Fades are also used in relation to sound, as volume is audibly raised (fade-in) or lowered (fade-out).

Fast film. The faster the film stock, the more sensitive it is to light. Fast film is thus especially useful for shooting in conditions of low light or natural light. Faster film tends to be grainer than slower speed film.

Fast motion. Action filmed at a rate less than normal, through undercranking of the camera, so that when projected at normal speed it seems accelerated. Fast motion is often used for comic effect or to enhance the kinetics of action sequences.

Feature film. In the silent era a term referring to the featured attraction in a program of films, usually for its relative length. It has since come to mean any film generally longer than half an hour. More commonly today, any mainstream film an hour or longer that is the main or the only film on the program at a commercial venue.

Fill light. A soft light, often positioned near the camera on the side opposite the key light, so named because it fills in areas left unlit and softens shadows produced by the key light, reducing contrast and providing more even lighting. Also known as filler light, fill-in light, filler, fill. See also **Key light**.

Film speed. A term for measuring the light sensitivity of the emulsion of film stock. Faster film is more sensitive to light and has higher exposure index numbers; slower film is less sensitive and has lower exposure index ratings. See also **Fast film.**

Film stock, unexposed film. Film stocks are differentiated according to film speed, gauge, and black-and-white as opposed to color. See also **Film speed, Gauge**.

Filter. Whether attached to the camera lens or placed in front of it, filters alter the light traveling through the

lens and consequently exposed on the film stock. There are many kinds of filters, including diffusion filters for soft focus, color filters, and day-for-night filters that simulate nighttime lighting while shooting in daylight.

Final cut. The final, finished version of a film. Some directors have the right to approve or oversee the final cut of a film written into their contract.

First-person camera. See **Subjective camera**.

Flashback. The representation of some action or scene transpiring in the plot previous to the "present" time of a film's narrative or sequence within a film that frames the flashback. Flashbacks are used to show the cause of events and to provide necessary exposition. A flashback can be either an instance of a subjective camera, as when a character remembers something from the past, or an example of omniscient narration.

Flashforward. The representation of some action or scene transpiring at some point in the future of the "present" time of a film's narrative or sequence within that film which frames the flashforward. Much less common than the flashback, the flashforward tends to call attention to the process of narrative construction since it is often not understandable until the end of the film when narrative time catches up to it.

Focal length. Lenses are differentiated by their focal length, which is measured in millimeters. Focal length is the distance from the optical center of a lens to the point at which an object comes into focus. Longer focal lengths produce a narrower angle of view, as with a telephoto lens, while shorter focal lengths offer a wider angle of view, as with wide angle lenses.

Focus. The point from the lens to where objects come clearly into view; the degree of sharpness in an image.

Foley work, Foley art. Term for the production of special audio effects for a film, named after Jack Foley, a pioneer in the field. Sound effects include any sounds other than dialogue, voice-over narration, and music. Done by Foley artists, such effects are added in post-production.

Formalism. An expressionist style of filmmaking or any art form in which aesthetic considerations take precedence over content. Formalist films are often lyrical, self-conscious, deliberate calling attention to the images for their own sake.

Format. Term referring to the size of a film determined in millimeters (a film's gauge) or its aspect ratio. See **Aspect ratio, Gauge**.

Frame. The individual images on motion picture films. Also, the border of the image in terms of its formal composition or mise-en-scène, or the entire image or border of the image projected on the screen. As a verb, to adjust the position of the camera so as to keep centered or within the shot moving subjects.

Freeze frame. A frame of film that is repeated numerous times, making it appear as if the movement in the shot has stopped although the film is still in the process of projection. Freeze frames are often used at the end of a film to suggest a lack of closure or as if to pause for rhetorical emphasis.

Full shot (FS). See **Long shot (LS)**.

Gauge. The width of a film strip, measured in millimeters. Popular gauges have included 8mm, super-8mm, and 16mm. Most commercial feature films are screened in 35mm format, although some special productions are produced in 70mm.

Gaze. In film theory, a term referring to the ideological perspective informing the act of film viewing. The gaze of the camera is seen as expressing the literal gaze of a character or, more abstractly, an ideological perspective informing a specific film or even cinema as a cultural institution. In this larger sense, the camera's gaze embodies values about gender, sexuality, race, class, and other aspects of ideology.

Hand-held, hand-held camera. The use of the camera by the camera operator without the support of a tripod, dolly, or crane for stability during shooting. The hand-held camera provides greater mobility than the predetermined unilateral direction offered by dollying, craning, or tracking. However, the images produced in this manner, if not stabilized by a steadicam, are inevitably shaky. Because the hand-held camera is commonly used in cinéma vérité and direct cinema filmmaking in order to follow events as they unfold, the hand-held approach is generally associated with documentary authenticity, even when used in fiction films.

High angle shot. A shot taken from above the subject, so that the camera is tilted down on its horizontal axis. High angle shots tend to reduce the height and presence of characters, and for this reason are often used to suggest vulnerability or powerlessness.

High-key lighting. Style of lighting that provides bright, even illumination, with few shadows and strong contrasts. Key lights near the camera provide the main source of light, accompanied by fill lights to soften shadows. See also **Key light, Fill light**.

Iconography. Familiar symbols in works of art that have cultural meaning beyond the context of the individual movie, painting, or performance in which they appear. The term was adapted to film studies from the work of art historian Irwin Panofsky to refer to particular objects, stars, archetypal characters, specific actors, and even the more general look of a particular genre, involving lighting,

sets, props, and so on. Iconography provides genres with a visual shorthand for conveying information and meaning succinctly.

Identification. That aspect of the experience of a narrative film whereby the spectator becomes involved with a character or characters. In the medium of film, there are numerous techniques such as the subjective camera and voice-over narration for heightening the viewer's sense of being in the shoes of a character.

Image. The pictorial reproduction of a photographed shot on the film strip. In an aesthetic sense, an individual frame from a film, considering all its constituent elements such as the mise-en-scène, camera angle, and lighting.

Insert title. See **Intertitle**.

Intellectual montage. See **Dialectical montage**.

Intercut, intercutting. See **Crosscutting, Parallel editing**.

Intertitle. Printed words inserted somewhere within a film rather than in the opening or closing credits. Intertitles were more common in silent film to provide narrative information about a story or scene, and were largely replaced in sound film by the ability of dialogue to convey such information, although on occasion they are used in contemporary films.

Invisible editing. See **Continuity, continuity editing**.

Iris, iris-in, iris-out. A shot that shows the gradual appearance of an image through an expanding circular mask (iris-in) or the gradual disappearance of the image through a contracting mask (iris-out) either placed in front of the lens or made with an adjustable diaphragm in the lens barrel. Irises are usually used as a transitional device to begin or end a scene, although it also may focus attention on a particular detail according to its placement in the frame or through a pause in its contracting or expanding mask. More common in the silent era, irises tend to be used today to evoke nostalgia for the period when it was in vogue.

Jump cut. A break or jump in the continuity of a shot or between two shots caused by removing a section of a shot and then splicing together what remains of it. The term also refers to the cutting from one shot to another in such a way as to abruptly change the spatial length between shots. Because of their sense of discontinuity, jump cuts are commonly used to disorient the viewer by creating a sudden, illogical, or mismatched transition.

Kammerspielfilm. Literally "chamber talk," a type of German expressionist film influenced by the intimate theatre style of Max Reinhardt, which concentrated on psychological drama. Kammerspielefilms sought to eliminate intertitles as much as possible in an effort to convey emotion and character through close-ups and an intimate visual style.

Key light. The main source of illumination in the lighting of a scene. The key light is usually placed in front of, to the side, and slightly above the camera.

Lap dissolve. See **Dissolve**.

Long shot (LS). A shot in which the camera is at a great distance from the object(s) being photographed, or a shot in which the subject is seen in its entirety or in small scale, including some surroundings. The long shot may also be conceived in terms of a view that would roughly correspond to an audience's view of the stage within the proscenium arch in live theatre. In the context of the human figure, a long shot frames a standing person. Also called **full shot (FS)**.

Long take. A shot of long duration or one that is relatively so in context. The long take invites a contemplative view, preserves time and, along with camera movement, space as well. For this reason long takes are associated with a realist aesthetic.

Loop, looping. A loop is a strip of film or tape joined at both ends, enabling it to be repeated continuously. This repetition allows for dubbing of dialogue and sound effects in postproduction. Called looping, the process is also known as **postdubbing** and **postsyncing**.

Low angle. A shot in which the camera is positioned below the object(s) being photographed or below eye level. Because this angle makes the action seem to come toward the camera more quickly and actors appear to loom above the viewers, low angle shots tend to convey connotations of power, strength, and control.

Low-key lighting. A style of lighting that avoids the even illumination of the key light, appearing more dimly lit or even under lit. Low-key lighting is often used in thrillers and horror films and is especially associated with film noir.

Mainstream film. A commercially-oriented movie, typically boasting big stars, high production values, and other features designed to attract audiences at the box office including high concept marketing and wide distribution. Mainstream films are usually constructed according to the principles of classic narrative film and are commonly associated with Hollywood.

Mask, masking. An opaque shield placed in front of the projector lens that blocks out part of the image to change the aspect ratio of the screen or one placed over the camera lens to change the shape of the image. In silent cinema, masks were frequently used to enhance pictorial composition and focus viewer attention but now are generally reserved for point of view shots of characters looking through keyholes or binoculars.

Master shot. A shot, usually a long shot (LS), that covers all the action taking place in a scene. In continuity editing, the master shot is edited together with other shots such as close-ups (CU), medium shots (MS), and point-of-view shots to create a seamless flow of action.

Match cut. See **Eyeline match, eyeline cut**.

Matte shot. A particular visual effect achieved by masking part of the frame when the shot is taken so that something else can be added later in the unexposed area. The combination of images into one shot is done through an optical printer or with a computer by a matte artist.

Medium close-up (MCU). A shot somewhere between a close-up and a medium shot, usually showing a character from the chest to the head.

Medium long shot (MLS). A shot somewhere between a medium shot and a long shot, usually showing one or more characters from approximately the knees to the head and including some background space.

Medium shot (MS). Somewhere between a close-up and a long shot, a shot in which the camera is relatively near to the subject or the scale of the object shown is of moderate size. In the context of the human figure, the body is usually shown from the knees or waist up and fills most of the screen. Sometimes the term is used to refer to a shot in which subject and surroundings are given equal importance visually. Also called **midshot**.

Midshot. See **Medium shot (MS)**.

Mix, mixing. The process of combining the various elements involved in a film's final soundtrack, including dialogue, music and foley work. As a noun, the soundtrack that is the end product of the mixing process.

Montage. From the French word *monter*, meaning "to assemble," the term is a synonym for editing, particularly European cinema where the emphasis on the designed building of a film contrasts with the trimming for narrative efficiency suggested by the American term "cutting." Secondly, in Hollywood cinema it refers specifically to a concentrated sequence using short shots or such techniques as superimpositions, cuts, jump cuts, wipes, and dissolves in order to create a kaleidoscopic effect to summarize a particular experience or transition in time, space, or situation.

Myth. Traditionally the term refers to a society's shared stories, normally involving Gods and heroes, that explain the nature of the universe and the relation of the individual to it, and that account for a society's rituals, institutions, and values. In ancient civilizations myths were transmitted orally and later in writing. However, in the 20th century myths have been increasingly disseminated through the mass media. In the context of film, genres are often referred to as cultural myths because of their reliance on formulae, conventions, and stereotypes.

Newsreel. A form of documentary that combines news footage, interviews, and dramatic reconstructions. Newsreels typically appeared in regular (weekly or biweekly) installments of approximately ten minutes in theaters preceding feature films. Featuring rapid editing, a Voice-of-God narration, and music, newsreels were comprised of a string of discrete stories that tended to focus on the spectacular, often with a blatant editorial bias.

Observational cinema. Term used to describe kinds of documentary film making in which the camera follows profilmic events as they are happening and seeks to reveal truths about them. Ethnographic film, direct cinema, and cinéma vérité are all forms of observational cinema.

One-reeler. A short film—named in reference to the length of a standard reel of 35mm film—that was approximately 1,000 ft., or about 15 min. for silent film and 10 min. for sound film. Before the rise of the feature film, shorts had grown from one-reelers to two-reelers (20 min.).

Optical effects, opticals. Created with an optical printer, a special effect that is produced when images are duplicated and then something new is added. Optical effects are used for such transitional devices as wipes, dissolves, and fades, as well as to achieve such effects as combining live action and animation. Today many of these effects are done digitally.

Optical printer. A device for reprinting images from film onto unexposed stock. Essentially a projector and camera facing each other with a light source behind the film in the projector casting the image onto a lens and in turn onto the raw stock in the camera. Many effects achieved with the optical printer are now done digitally.

Other. Any person or group different from the social norm. The other can be an individual or a group defined by such factors as race, ethnicity, sexual orientation and is typically depicted as unknowable, strange, and threatening.

Out-take, outtake. A shot that is deleted from the final cut of a film during editing.

Overhead shot. A shot taken from directly above the action. This camera position is often used to imply a fate or entrapment, although it is also associated with the spectacular musical sequences choreographed by Busby Berkeley. Also called **bird's-eye shot**.

Over-the-shoulder shot (OSS). A shot taken from over the shoulder of a character, with some part of the back of the head and shoulder visible at the side of the frame for

orientation. The camera focuses on some point beyond the character, whether another character or object. Commonly used in dialogue scenes, switching back and forth between characters from complementary angles.

Pan. The movement of the camera on its vertical axis or horizontal plane (from left to right or vice-versa) with the body turning to the right or left on a stationary tripod. A swish pan is when the camera pans so rapidly that the action becomes blurred.

Pan and scan. The process of formatting widescreen images for television broadcast or video release by cropping or panning across the screen. Panning and scanning is done because the television screen has a smaller aspect ratio (1.33:1) than the cinema screen. As a consequence, some parts of the images are eliminated and cuts and/or camera movements added—all distortions of the original text. For films shot in widescreen, a more acceptable alternative is letterboxing.

Pan shot. A shot made with a panning movement of the camera.

Parallel editing. See **Crosscutting**.

Pastiche. Unlike a parody or satire, a pastiche is a work that borrows conventions and specific textual references from other works. Pastiched works are considered representative of postmodernism because as texts they are concerned with surface recombination at the expense of generating a meaningful theme themselves.

Peplum film. Term to describe epic films set in ancient Roman or Biblical times produced in Italy. The word comes from the Greek "peplos," which was a loose-fitting overskirt or outer tunic, also worn by Romans.

Plan sequence. See **Sequence shot.**

Poetic realism. A term describing the style of a group of French films of the 1930s that combined elements of realism and lyrical expressionism. These films' stories often focused on common people and everyday life but were rendered with an atmospheric mise-en-scène.

Point-of-view shot. A subjective shot that shows a scene from the physical perspective of a character.

Postdubbing, postsyncing. See **Loop, looping.**

Process shot. General term for any matte shot or shot employing rear projection.

Profilmic, profilmic event. Theoretical term referring to the physical reality that is in front of the camera and which is photographed by it. Direct cinema and Italian neorealist films seek to preserve the spatial and temporal integrity of profilmic events as much as possible.

Pull focus. See **Rack focus**.

Race film. American films from the late silent era through the 1940s made by African American film makers specifically for African American audiences. Many of these films were distributed and exhibited in areas with large black populations, and they often were imitations of mainstream genre movies with poor production values since they were made on low budgets.

Rack focus. A change in the depth of field during a shot from either foreground to background or vice-versa. Shallow focus is used to draw attention to one focal plane, which is then altered. Usually a camera operator will employ rack focus simply to keep a main character or the main element of the shot in focus. Also known as **pull focus** or **shift focus.**

Rear projection. A special effects process achieved by projecting (usually moving) images in a studio on a screen behind actors seen in the foreground to simulate location photography. During the studio era, the technique was often used to create the illusion of characters engaged in motion, such as skiing, driving, or horseback riding. Also referred to as **back projection.**

Reel. The reel on which film of any gauge is wound. Also, the measurement of the length or approximate running time of a film, as in **one-reeler**.

Retake. See **Take**.

Reverse angle, reverse shot. A shot in which the position of the camera is the reverse of what it was in the preceding shot. Such shots are commonly used in dialogue scenes. See also **Over-the-shoulder shot (OSS).**

Road show, roadshow. A form of film exhibition in which certain major films are released to a few select theaters, typically in major cities, with separate (rather than continuous) showtimes, with higher ticket prices, and occasionally reserved seating.

Runaway production. A Hollywood film made outside the US, usually to take advantage of lower production costs.

Rushes. The unedited shots that have been made for a film. During production, footage shot during the day is printed and synchronized for sound, and then projected for the director, actors, and others to examine later. In the studio era this practice was done on a daily basis, hence the rushes were referred to as "dailies." Today the video assist system allows for instantaneous playback.

Scene. An imprecise term referring to a dramatic unit in a narrative film that takes place in continuous space and time. Scenes are typically composed of multiple shots, except in the case of the **sequence shot**. See also **Sequence**.

Screen direction. The direction of movement in the image on the projected film on the screen. Through a variety of editing techniques, continuity editing seeks to establish and maintain a sense of consistent space and movement within it.

Sequence. A shot or series of shots or scenes in a narrative film, not necessarily depicting action in one space and continuous time but constituting a clearly defined segment of the film's overall structure.

Sequence shot. A long take that contains action and/or dialogue that normally would be composed of several shots in a scene or sequence. In film criticism, a sequence shot is sometimes referred to as **plan sequence**.

Set. A space constructed for the purpose of shooting a scene or scenes in a film, as opposed to a location, which is a pre-existent or "found" space. However, this distinction is not absolute, as locations more often than not are manipulated in some way for filming.

Shift focus. See **Rack focus**.

Short, short subject. A film of relatively short length, often defined as less than half an hour. Cartoons, newsreels, and travelogues are examples of short films.

Shot/reverse shot. See **Reverse angle, reverse shot**.

Slow film. See **Fast film**.

Slow motion. Action filmed at a rate faster than the normal 24 frames per section (fps), so that when projected at normal speed it seems slower. Slow motion is often used for lyrical effect, to evoke dreams or memory, or to reveal the details of movement.

Socialist realism. A style of art, including film, that was officially sanctioned by the Soviet government from the early 1930s until after Stalin's death in 1953. Avoiding formal experimentation, Socialist realism sought to idealize ordinary people as heroic within the context of Communist ideology.

Soft focus. Either by error or deliberate, the lack of sharp focus in any plane of depth. Especially in the studio era, soft focus was used to provide a sense of romance or dreaminess and for close-ups of female stars.

Sound barney. See **Blimp**.

Sound effects (SFX). See **Foley work, Foley art**.

Soundtrack, sound track. The combination of all the sounds in a film. In a technical sense, the physical optical track on the strip of celluloid. Also, a commercially-released recording of the music in a film.

Speed. See **Fast film, film speed**.

Split screen. Use of the film frame to contain two or more images at the same time. Filmmakers have used this device to manipulate the aspect ratio of the cinema screen, to provide multiple perspectives simultaneously, and to show temporal simultaneity in a narrative.

Steadicam. A device that keeps the camera steady when shooting with a hand-held camera. The steadicam is strapped to the body of the camera operator, with a spring mechanism that compensates for shaky camera movement, allowing for smooth shots in spaces where dollies are impractical.

Stereotype. A characterization that reduces the complexity of any group or type to a few traits. Stereotypes are not always deliberate, but because they are reductive, they are often negative in representations of gender, race, and class.

Stock shot, stock footage. Shots or footage of everyday activities, natural disasters, exotic scenes, typically filmed originally for documentaries or newsreels, available for purchase or rental for insertion into other films.

Stop-motion photography, stop-action. A special effect achieved by stopping the camera during a shot, adding or removing something in its view, and continuing shooting again. When the footage is projected, objects or actors seem to appear or disappear within the frame. When a lengthy process is filmed in this manner requiring many such stops at regular intervals, the technique is called time-lapse photography; when applied to single-frame photography to create the illusion of animation, the process is called pixillation.

Structural film. Form of experimental or avant-garde film that makes the physical nature of the medium of cinema its primary subject matter.

Studio era. The period of the height of the studio system, approximately from the 1920s to the 1950s.

Subgenre. A smaller but distinct division within a genre: for example, the backstage musical or the vampire film.

Subjective camera, subjective shot. The use of the camera to give the impression that the images represent the field of vision or imagination of one of the characters, or possibly of the director providing editorial comment. In classic narrative cinema the subjective camera is usually clearly marked as such, either through such editing constructions as the eyeline match or voice-over narration, while in art cinema the distinction between subjectivity and the real world is often ambiguous.

Subjective sound. The use of sound to give the impression of what a character is hearing or imagining hearing. In classic narrative cinema subjective sound is often marked by an echo effect.

Superimposition. The simultaneous appearance of two or more images on the screen. The effect can be achieved either by reexposing film in the camera or with an optical printer.

Swish pan. Effect achieved when the camera is pivoted on its vertical axis on the tripod during filming so quickly that the image appears blurred. This transitional device is often used to suggest simultaneity or a rapid passage of time. Also called **zip pan** or **whip pan.**

Take. A single run of film through the camera as it records a shot. Both the process of recording the shot and the resulting images are referred to as a take. Shots that are repeated in production are called **retakes**. See also **Long take**.

Telephoto. See **Focal length**.

Tentpole. Industry term for a film that is such a box-office success that it sustains a studio or company over a series of commercial failures, or a film that has such hopes pinned on it.

Thematic montage. See **Dialectical montage**.

Tilt, tilt shot. A shot in which the camera moves up or down along its vertical axis. Also known as a **vertical pan**.

Tracking shot. Technically, a shot in which the camera moves while mounted on a dolly running on specially laid tracks. More generally, any shot in which the camera moves on wheels, whether on tracks or not. There are forward and reverse tracking shots, as well as lateral tracking shots that move parallel to the action. Shots from an automobile or truck are called **trucking shots**.

Traveling shot. See **Tracking shot**.

Travelogue. A form of documentary, usually a short film, that shows scenes from unfamiliar, distant or "exotic" places. Travelogues are usually produced by tourist boards or governments to promote tourism and often present a bland, predictably upbeat view of the place in question. During the studio era travelogues were sometimes shown along with cartoons and newsreels before the featured double bill.

Tripod. A three-legged supporting stand for a camera. The tripod's legs are adjustable to allow for a change of height or to balance the camera, and a mounting plate permits the camera to pan or tilt. But the tripod also makes the camera immobile; although it can pivot on its axes, it must remain in a fixed position. By 1960, a number of lightweight 16mm cameras were developed that could be used with portable tape recorders, and documentaries began to abandon the tripod in order to follow profilmic events as they occurred.

Trucking shot. See **Tracking shot**.

Varifocal lens. See **Zoom lens.**

Vertical integration. Business term describing the organization of the US movie industry during the studio era. The major studios each sought to establish control of the three different aspects of commercial cinema—production, distribution, and exhibition. This monopolistic practice changed with the anti-trust decisions against the major studios in 1948. By the late 1950s, the major studios had divested themselves of their exhibition arms, but some reacquired them in the conglomerate era of the 1980s and 1990s.

Vertical pan. See **Tilt, tiltshot.**

Voice-of-God narration. The use of a voice-over in a documentary film that explains and interprets information. The term refers to the typical voice-over used in Griersonian-style documentary because it is usually male, disembodied, and omniscient. More recently some filmmakers have rejected the voice-of-God narrator as patriarchal, ethnocentric, and manipulative, opting instead for a personal voice-over.

Voice-over (VO). Non-synchronous commentary from an off-screen source. The voice may be that of a disembodied narrator, in either a narrative film or documentary, or of a character, either in the form of an interior monologue or addressing the spectator directly. The term also refers to a voice on a soundtrack preceding the appearance on the screen of the scene in which the character to whom the voice belongs is speaking the words heard.

Whip pan. See **Swish pan**.

Wide angle. See **Focal length**.

Widescreen. An aspect ratio for a projected film that is wider than the norm, which is the Academy ratio of 1.33:1. Most widescreen formats such as CinemaScope are based on the anamorphic system, which is simpler and less expensive to achieve than systems like Cinerama that require multiple cameras or projectors. See also **Anamorphic lens, Aspect ratio**.

Wipe. A transitional device, usually a line—but can be any geometrical figure—that travels across the screen, seeming to "push off" one image and replace it with another. Popular during the 1930s and 1940s, it is less common in films today, in which directors prefer the greater immediacy implied by the straight cut.

Zip pan. See **Swish pan**.

Zoom lens. A lens capable of shifting from short (wide-angle) to long (telephoto) focal lengths. Also known as **varifocal lens**.

Zoom, zoom shot, zoom-in, zoom-out. A shot made with the aid of a zoom lens, giving the effect of camera movement without the use of a dolly or crane and with the camera itself remaining stationary. The subject of the image increases in size (zoom-in) or decreases in size (zoom-out).

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